

New York
June 2, 1928

MUSICAL AMERICA

Volume 48
Number 7

A GERMAN VERDI RENAISSANCE

Werfel Novel Instrumental in Making Revivals Possible

By DR. PAUL STEFAN

DRESDEN, May 15.—For the last few years the German opera houses, whose competitive spirit is a quickening factor in European music life, have been looking for revivals of Verdi operas. For some reason or other many obscure Verdi works have either not been produced at all on a German stage, or have been forgotten, both in Germany and even in their native country. It is true that in Italy this or that comparatively unknown Verdi opera is sometimes given, but mostly in questionable garb, and for a short appearance only.

This going back to Verdi in Germany is a matter of few years, at most a decade or so. The cause probably was a renewed feud of the *literati* against Wagner, whereby Verdi was arrayed against the German composer. Then, in 1913, came the centennial of Verdi's birth. In the same year, the period of protection under the copyright of all Wagner operas had expired, which led to their being produced so senselessly and so much that the public was satiated. The simplicity, genuineness and the melodic fullness of Verdi were in consequence extolled everywhere.

The Impetus of Werfel

Then the war came, bringing a distaste for everything dramatic. One has to admit that with all his dramatic effects Verdi is much less theatrical than Wagner. The last impetus for the Verdi Renaissance we owe to Franz Werfel, the author, who is an enthusiastic admirer and, which means more, a real master of all works of Verdi. He himself sings and plays exceedingly well. Also he never showed the lack of taste of tying up his working for Verdi's cause with propaganda against Wagner.

Werfel has done two things for Verdi: he put him in the limelight, and he was the first to bring to life again some of his works that were completely forgotten.

The first result was brought about by his beautiful novel *Verdi*, which he calls a "novel of an opera"; the book has had a big success in the original German edition and has been translated into many other languages, including the English. In this book Werfel paints the Verdi as shown by his letters more than by his biographies, that is as a marvelously kind, and great man, altogether genuine and devoid of anything common place. In addition Werfel has also brought about an edition of Verdi's letters, edited by this writer. The German edition is in chronological order and gives a much better survey than the Italian one, limning the figure of the composer against a chaos of particulars. Werfel has written a fine introduction to the volume of letters.

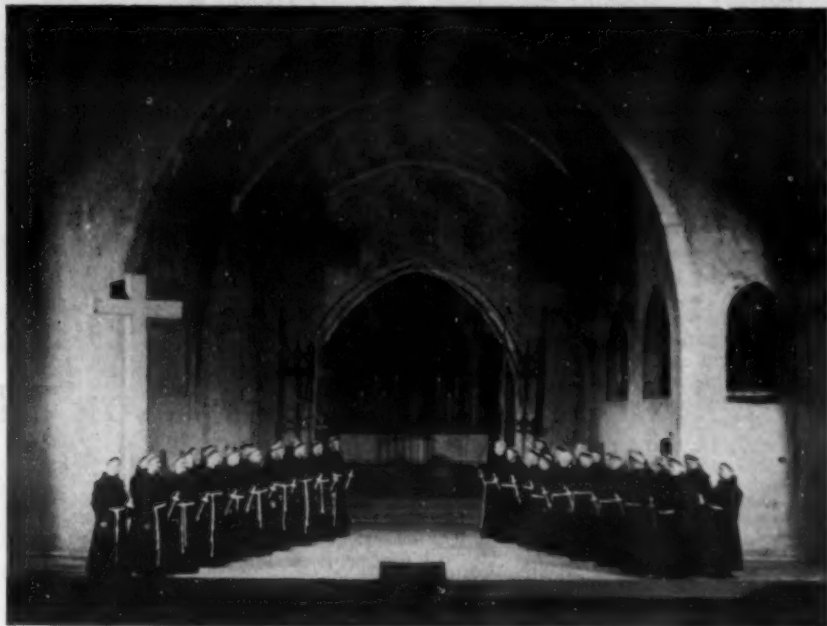
Only a little later Werfel edited and translated the text of an opera by Verdi completely forgotten in Germany, the

Forza del Destino. Many limitations had to be overcome in putting out this edition, as the works of Verdi are still copyrighted, and there exists a contract between him (his heirs) and the publishing house of Ricordi, forcing them to keep strictly to Verdi's final editions of his works. But it was proved that no further dramatic corrections were auspicious; the *Forza del Destino* had a sensational success in the new Werfel translation at the Dresden premiere and since then production of this opera has spread to most stages of the German speaking countries, and will be included in the permanent repertoire.

Magical Words

Of course ambitious German managers at once besieged Werfel with requests for editing other Verdi works in order to give them world premiere Revivals. The words "world premiere" have a magical effect in Germany. But Werfel has much creative work in the field of pure literature to do. He is one of the most successful dramatists of the newer German stage, in addition to writing novels and short stories, and is publishing his collected poems, so that he simply had no time for librettos. In the two years since the premiere of the *Forza* he has edited only one more of Verdi's work, *Simon Boccanegra*, which will have its premiere in the Berlin Staatsoper.

Meanwhile the other theatres did not want to wait, and looked around for other translators and editors. Not only did they go back to old translations, but the German conductor Georg Göhler went to much trouble in procuring new texts and himself translated Luisa Miller and *Macbeth*. The



THE CONVENT SCENE FROM LA FORZA DEL DESTINO, AS GIVEN IN THE REVIVAL AT THE DRESDEN OPERA HOUSE

Little Theatre in Munich brought to light an old translation of *Don Carlos*, Elberfeld-Barmen gave the *Räuber*, Mannheim the *Nabucco*, the first opera with which Verdi gained a great success in Italy nearly ninety years ago. In 1913 the opera was produced again at La Scala. One can hardly imagine a stronger movement than the German Verdi-Renaissance.

Liked Good Dramas

During my travels in Germany I have heard Luisa Miller in Berlin and an excellent production of *Macbeth* in Dresden. It occurred to me to wonder whether a revival of earlier Verdi operas is justified. At least it makes clear the great passion of the composer for the dramas of Schiller and Shakespeare. The compositions based on Schiller include: *Die Räuber*, *Luisa*

Miller (after Schiller's *Kabale und Liebe*), *Don Carlos* and *Die Heilige Johanna* (Saint Joan), since disappeared; those after Shakespeare: *Macbeth*, *Otello* and *Falstaff*.

The examples of the newly discovered operas demonstrate conclusively that it is manifestly unfair to accuse Verdi of corrupting the great classical dramas for purposes of opera. On the contrary, one is led to admire the way in which he brings out everything that is essential in the original dramas. A good example is *Macbeth*. Already in 1847 this opera was performed at the Vienna opera house, but without any special success.

In 1865 Verdi revised the opera for the Paris production; he added a ballet in the third act, like Wagner in his Paris *Tannhäuser*, and altered the fourth act with great results. The music of *Macbeth* and that of the other juvenile operas also, in which category neither the *Don Carlos* nor the *Forza* belong, contain music of enchanting beauty and scenes of thrilling dramatism. Nobody who knows how much Verdi was influenced by Donizetti and Bellini in his youth will wonder that traces of the old operatic style of these masters pierce through now and then. In *Macbeth* the finale ensembles of the first and second acts are specially magnificent and the witches' scenes are of demoniacal intensity.



ANOTHER EXAMPLE OF THE DRESDEN CONCEPT OF VERDI'S OPERA, WHICH IS ACHIEVING POPULARITY IN GERMANY

See next week's *Musical America* for complete results of Musical America's \$3,000 prize symphony contest.

The prize winning score was unanimously and enthusiastically chosen by five eminent conductors, Frederick Stock, Walter Damrosch, Leopold Stokowski, Serge Koussevitsky and Alfred Hertz.

Newly-found Schubert Work to be Given

VIENNA, May 15.—The first performance of a recently found Schubert work, a setting of Psalm 113, will be given here in connection with the Schubert Centenary Festival. The Mms., which is incomplete by a few bars, was found among the possessions of Marie Schubert, the composer's only surviving grand-niece. It dates from 1819.

VICTOR COMPETITION

Fortunes Offered for Winning Compositions

Awards aggregating \$40,000 are offered by the Victor Talking Machine Company to the winners of a competition in two fields of composition. The best score for a work of symphonic type will merit \$25,000, and the best concert composition within the playing scope of the American dance, jazz, symphonic jazz or popular concert orchestra type of musical organization will win \$10,000. A second prize in the latter classification will be \$5,000.

This competition "to encourage the art of musical composition in the United States" is limited to American citizens. Anyone may submit more than one score. The closing date of the contest is May 27, 1929, and the award will be announced October 3, 1929. The judges for the symphonic contest are to be Mme. Olga Samaroff, and the Messrs. Rudolph Ganz, Serge Koussevitzky, Frederick Stock, and Leopold Stokowski. The Victor Talking Machine Company reserves rights on the first two public performances, and first recording and broadcasting rights. Manuscripts should be addressed to Edison Popular Contest, Victor Talking Machine Contest Co., Camden, N. J.

The announcement of the competition was made at a dinner at the Savoy-Plaza, May 28, at which there were more than two-hundred representative musicians and writers. Mr. Ganz presided as toastmaster, introducing John Erskine, who presented the contest plan and the rules governing it. His speech, in which he said that it was the hope that something truly American would come out of the contest was broadcast through WJZ, and the Blue network.

TEXANS WIN PRIZES

San Antonio Composers' Club Makes Awards

SAN ANTONIO, TEX., May 30.—At the final concert of the San Antonio Composers' Club, May 22, in the Plaza Hotel ballroom, prize awards were presented as follows; first, \$300 for violin sonata in A minor, three movements, Mrs. Fred C. Wallace; second, \$200, piano number, Homage to MacDowell, John M. Steinfeldt; third, \$100, song, To Helen, Frederick King. The judges were Felix Borowski, Rossiter G. Cole, and Louise Victor Saar.

In addition to the prize winning numbers, works by the following composers were chosen for a hearing: Helen Oliphant Bates, pianist; song, Hugh McAmis, sung by Ora Witte, soprano, with Colin Locke, clarinetist; octet for male voices, C. A. Lundeen, soloist, Alice Mayfield; song, Louise D. Fischer, sung by Mrs. Fred Jones, soprano; Gloria by Carl Schwabe sung by the choir of San Fernando Cathedral, Mrs. Edward Hoyer, Sr., accompanist; song, Mrs. L. A. Mackay-Cantell, sung by Mrs. Chester Kilpatrick, soprano; two motets for mixed voices, John M. Steinfeldt, sung by the choir of St. Mary's Church. G. M. T.

Congress Library Announces Two Prizes for Composition

WASHINGTON, May 30.—Under the provisions of the Elizabeth Sprague Coolidge Foundation, the division of music in the Library of Congress announces two prize competitions.

The Elizabeth Sprague Coolidge Prize of \$1,000 is offered for a chamber work written for five wind instruments (flute, oboe, clarinet, bassoon, French horn), or for piano and four or five wind instruments. This competition is open to composers of all nationalities. The jury for this competition will consist of Georges Barrère, Philip Hale, Ernest Schelling, Leopold Stokowski, and Carl Engel (*ex officio*).

The Library of Congress Prize of \$500 is for a suite, or a composition in similarly extended form, for two pianos (two players). This competition is open only to composers who are citizens of the United States. The jury for this competition will be announced later.

Both competitions will close April 15, 1929. Manuscripts (score and parts) should be sent anonymously (with the full name and address of the composer in a sealed envelope accompanying the music) to the music division, Library of Congress, Washington. No award will be made if a majority of the judges so recommends. Only such original works (*i. e.*, not arrangements) will be eligible as have never before been published or publicly performed. The composers' holograph scores of the winning works will remain the property of the Library of Congress, as additions to its collection of manuscripts. The Library reserves to itself the sole rights of performance of the winning works within one year after the award of the prizes. The winning works will receive their first performance at the next festival of chamber music in the Library of Congress in October, 1929. All works entered in these two competitions are accepted subject to these conditions.

MUSIC MADE MAJOR SUBJECT AT NEW YORK UNIVERSITY

Dr. Hollis Dann, director of the department of music education at New York University announces that beginning this year, the seventy-two-point certificate which may be obtained from those students attending the summer schools of the department of music education, may be applied toward the degree offered by the University.

Six courses are offered, leading to the degree of bachelor of science in music, each majoring in a different field; (1) directors of music in public schools and colleges; (2) directors of instrumental music; (3) teachers of singing; (4) teachers of theory; (5) teachers of piano; (6) conductors.

Dr. Dann's official statement concerning the credit which it is possible to obtain in summer school, which opens July 9, says:

"A certificate giving the courses completed, the number of recitation hours, and the number of terms hours earned, will be sent to each student after the close of the summer school. On completion of the seventy-two point course for supervisors of music, the University will issue a seventy-point supervisor's certificate, which, beginning with certificates issued in August, 1928, will carry seventy-two points toward the degree. This certificate represents more than two years of post-high-school training and meets the requirements for supervisors of music in practically all states. The courses required for this certificate are included in the degree course for directors of music and, therefore, are credited toward that course.

"The University offers a course for directors of music. On completion of this course, which requires one hundred twenty-eight points of university credit, the University will issue a diploma with the degree of bachelor of science in music."

Dr. Dann explained that, "The purpose of the department of music education is to develop leaders, which requires a three-fold training—general, professional, and musical. The director of music in school and college, the choral conductor, the teacher of singing, piano, and theory, are quite as much in need of an adequate, well-balanced education as is the classroom teacher of language

or mathematics. The demand for thorough, all-round college training for the teacher and director of music is widespread and increasing. New York University, recognizing the need for broader training for musical leadership, offers thoroughly balanced and practical courses given by a large faculty of experienced leaders in the several fields of music teaching."

One of the new features of the coming summer school is the improvement and expansion of the instrumental courses which are offered for the training of supervisors of instrumental music.

The enlarging of this field is due to a "significant feature in the development of music in the public schools during the past fifteen years," according to Dr. Dann.

Clarence Byrn, at present head of the music department at Cass Technical High School, Detroit, has been appointed head of the instrumental music department for the 1928 summer school. Mr. Byrn will bring six of his own teachers from Detroit who will have classes in strings, wood-wind, brass and percussion instruments. Another new phase will be harp classes, for which harps and strings are furnished without charge to the pupils.

The special courses listed for supervisors of instrumental music are: violin, cello, string bass, harp, flute, clarinet, oboe and bassoon, trumpet and brass instruments the teaching of instrumental music (band and orchestra), and advanced orchestra.

John Warren Erb, choral conductor and teacher of voice, will give a course for pianists covering the art of accompanying. Solo, choral, and ensemble work will be taught in this course through a study of the classic of musical literature. Isidore Luckstone, professor of music education at New York University, will conduct a master class in voice during the summer school, which will feature a course in song repertoire conducted by him. A free vocal scholarship, offering intensive study with Professor Luckstone during the summer school, will be offered again this year.

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American Artists Invited to London Meeting

MUSICIANS who are visiting London this summer between June 20-30 are invited to attend a meeting arranged by Percy A. Scholes, who has been lecturing in the United States during the past month, after being guest of honor at the Music Supervisor's Conference in Chicago. Paul A. Weaver, editor of the Music Supervisor's Journal, is taking charge of the American end of the meeting and those interested should address him at the University of North Carolina, Chapel Hill, N. C.

NEW RADIO CONTEST

Atwater Kent Foundation Announces Prizes

The Atwater Kent Foundation will conduct this year a national radio audition to discover and encourage promising young singers. All ambitious amateurs throughout the country are eligible to enroll, and it is announced that those desiring to do so should communicate immediately with the audition headquarters in the Albee Building, Washington, D. C. The Foundation offers \$17,500 in cash awards and musical conservatory scholarships.

Many musical and cultural leaders, among them Louise Homer, contralto; Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs; Senator Peter Norbeck and Carrie Jacobs-Bond are sponsoring the audition. They will arrange hundreds of local hearings to select the two best singers, a boy and a girl, in each city, who will be authorized to enter a state audition.

Winners of the state audition will advance to the inter-state or district auditions, and the successful contestants in five districts will then compete in New York for the national awards.

The final audition will be broadcast over a nation-wide network of stations.

BRILLIANT OPENING IN BUENOS AIRES

BUENOS AIRES, May 24.—(By special cable.) The opera season opened at the Colon last night with great brilliance. There is every indication that the season will be more successful than ever before, as the seats have all been sold entirely by subscription. A performance of Aida was the attraction for the opening evening, with Bianca Scacciati in the title rôle, supported by Lauri-Volpi, Luisa Bertana, Benvenuto Franci and Tancredi Pasero. Serafin conducted, receiving an ovation as he appeared at the desk. He is a special favorite here. There was new scenery, made especially for this performance in Italy, which won enthusiastic comment. The president of the Republic, Alvear, and wife Regina Pacini, assisted in the opening from the Presidentia box in the center of the stage, receiving an outburst of applause at their appearance. Serafin is rehearsing Pizzetti's Fra Gherardo, Zar Saltan by Rimsky-Korsakoff, and Mule's Dafni for ensuing performance.

L. T.

BEETHOVEN ORCHESTRAL CYCLE

The management of the Beethoven Symphony Orchestra announces a Beethoven cycle conducted by Georges Zaslavsky, to be given on five Saturday afternoons at Carnegie Hall next season. The nine symphonies, violin and piano concertos as well as other works by that composer will be given.

HELEN'S TALE OF TWO CITIES

In Vienna or Dresden, She Will Be Helen

HELEN will be Helen, which is to say that whether in Troy or venturing into Egypt, she automatically absorbs most of the rays that emanate from glaring spotlights. Even today Helen cannot avoid publicity, as attested by the rumors and counter-rumors, statements and contradictions, declarations and denials set in circulation by announcements relating to the world première of Richard Strauss' latest opera, *The Egyptian Helen*. Maria Jeritza would create the title rôle, according to current news. So, apparently, would Elisabeth Rethberg. At last the question is settled by a statement made by Messrs. Evans & Salter, of New York, Mme. Rethberg's managers. Their announcement follows:

As much wrong information has been published regarding arrangements for the world première of *The Egyptian Helen*, which is to take place at Dresden on June 6, we desire to set forth certain details which we believe will fully clarify the situation.

In view of the splendid production and performance which the Dresden State Opera gave his opera, *Intermezzo*, in November, 1924, it seems Mr. Richard Strauss, the composer, felt constrained to promise Dresden the world première of *The Egyptian Helen*, on which he was already working when *Intermezzo* was given its world première in Dresden.

In the summer of that year, and prior to preparations for producing *Intermezzo*, Dr. Reucker, general manager of the Dresden State Theatre, was personally requested by Strauss to invite Mme. Elisabeth Rethberg to create the leading prima donna rôle in it. Mme. Rethberg at that juncture was sojourning in the Alps. Dr. Reucker endeavored to locate her, unfortunately arriving at several points just after she had left. Finally, when he established communication, it was only to discover that she was under contract to open the New York Metropolitan Opera season in *Aida* on the date set for Dresden's première of *Intermezzo*.

Conferred With Strauss

In July, 1927, Mr. Fritz Busch, general musical director of the Dresden Opera, conferred with Strauss on the production of *The Egyptian Helen*, then nearing completion. The composer reiterated his promise to give the world première to Dresden, if his severe restrictions were met, one of the most important being that on his personal choice should rest decision as to who should sing it. Busch told Strauss that, if agreeable to him, the Dresden Opera officials would try to secure Mme. Rethberg for the title part. In this Strauss heartily concurred. It was then purposed to give the opera as climax of a three weeks' international music festival at the end of June, 1928.

While Mme. Rethberg was appearing as star guest at the Dresden Opera, in October, 1927, Dr. Reucker asked her if she would sing in the world première of *The Egyptian Helen*. She was forced to decline, being under contract during the scheduled festival period for ten weeks of appearances in the summer opera at Ravinia Park, in the United States. Dr. Reucker declared that, as plans had so far progressed for the festival, it would be practically impossible to change them, but he would do his utmost.

In the issue of *MUSICAL AMERICA* of

Feb. 18, 1928, there appeared a special cable that stated *The Egyptian Helen* would be among the novelties presented at the Metropolitan next season and that Mme. Jeritza would sing the title rôle. The cable further stated that Jeritza was the person for whom the opera was written, and that the singer for the world première in Dresden had not been decided upon.

New York newspapers two days later published a semi-official statement outlining the plans of the Metropolitan for the coming season. Jeritza was the only singer mentioned in connection with a specific rôle, which was that of *The Egyptian Helen*.

After leaving New York for Europe early in March, Mme. Jeritza was quoted in the *New York Morning Telegraph* to the effect that she could not be in Dresden at the time of the world première of the Strauss opera, and that she graciously consented to allow Mme. Rethberg to sing the title rôle at the world première.

In the *Neue Freie Presse*, a leading newspaper of Vienna, there was published on March 25, 1928, an interview with Mme. Jeritza, who was quoted to the effect that certain conditions had not been met and she was undecided as to just where or when she would sing the rôle of Helen.

Strauss Cables

On April 7, 1928, there appeared in the New York newspapers a cablegram from Dr. Strauss which said: "Certain facts about the opera were not correctly represented in the American press. Therefore I state that from the beginning the rôle of Helen was intended for Mme. Jeritza. Upon request of the Dresden Opera House, and after mutual agreement between Mme. Jeritza, the Vienna Opera House, and myself, I consented to the first performance of Helen being played in Dresden. As insurmountable difficulties prevented Mme. Jeritza from singing in Dresden, Mme. Rethberg was invited to sing the rôle there."

A few days later, April 11, Mme. Rethberg cabled Dr. Strauss asking which facts had been misrepresented in the American press. Strauss answered that he objected to the statements in the *New York Times* of Feb. 5, and in an "American musical paper." The "statements" referred to consisted merely of a regular announcement sent out by us stating that Rethberg was to create the rôle of Helen.

Again cabled to by Mme. Rethberg and asked to be more specific, Strauss did not answer directly, but through Dr. Reucker on April 22, said that he (Strauss) felt sure "everything would be cleared up when he talked with Mme. Rethberg on her arrival in Dresden."

Preceding this, on April 12, Mme. Rethberg received a cable from the Dresden Opera and signed by Dr. Reucker stating that the Dresden officials had never asked Mme. Jeritza to sing at the world première.

Returning to New York on April 20 from engagements in Havana, Rethberg sent out a statement which appeared in the metropolitan press to the effect that, "In order to correct any misunderstanding about the world première of *The Egyptian Helen*, I wish to state that no one other than myself was asked by the Dresden Opera to sing the world première of this opera." Despite the fact that the composer had the casting rights to the opera, Rethberg's statement said, he immediately



ELISABETH RETHBERG AS HELEN OF TROY, THE RÔLE SHE WILL CREATE IN STRAUSS' NEW OPERA WHEN IT IS PERFORMED IN DRESDEN

agreed to the suggestion made last October by the Dresden Opera officials to have her sing the title rôle in the world première. Mme. Rethberg sailed for Europe on May 5 and immediately began rehearsing for the production.

In the interim, influential circles in Vienna, a city to which Strauss owed much, both in an artistic and financial sense, and where at one time he was conductor of the State Opera, insisted that *The Egyptian Helen* should be allowed its world première there, proposing Lottie Lehmann, Jeritza or some other star for the title rôle.

Would Change Festival

Early in November, 1927, Dr. Reucker made a special trip to confer with Mme. Rethberg in Berlin, telling her that if she would agree to sing in the opera's Dresden première the date of the entire festival would be changed that she might meet her American obligations. Rethberg declared the agreement satisfactory.

At this point in negotiations new obstacles arose. Suggestion had been

made, as Dr. Reucker informed Mme. Rethberg, that simultaneous premières be given in Dresden and Vienna. Thereupon the singer regretfully declared she must refuse, as she was interested only in the world première. Consequently, final arrangements were again unsettled. Though nothing definite had been brought about, officials of the Dresden Opera sent to Mme. Rethberg, then resting at her estate on Lake Maggiore, Switzerland, a copy of *The Egyptian Helen* libretto.

At time of the conference between Rethberg and Reucker in Berlin, Fritz Busch was in New York as guest conductor of the New York Symphony Orchestra. Learning of the "simultaneous" première proposition, Busch at once cabled Reucker that if the absolute world première of the opera were not given in Dresden, he (Busch) would not give the work at all.

Much discussion followed, but at the end of 1927 Strauss definitely gave the absolute world première to Dresden, furthermore expressing the wish that Mme. Rethberg should not only create

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Jeritza Quits Vienna Stage

Will Not Sing There, Even in Helen

VIENNA, May 24.—Maria Jeritza, Metropolitan Opera Company soprano and Austria's brightest contribution to the international operatic firmament, is irreconcilably at odds with the music-making powers of her native land, she has announced in no uncertain terms. She has given notice, in a letter to her lawyer, of her resolution never to sing again in Viennese opera performances.

Mme. Jeritza's anger, it is reported, is caused by the neglect of the French government to reward her operatic services in Paris with the decoration she had deemed fitting. Following her recent appearances with the Vienna company in the French capital the authorities there awarded the Palm d'Officier d'Instruction Publique upon several members of the cast, including Mme. Jeritza. The prima donna feels that this action was a slight, intentional or not, upon her musical and social position, and that she should have had the Legion of Honor, preferably, or some other honor ranking higher than that conferred upon her colleagues.

Fixing the Blame

Mme. Jeritza blames the Austrian Legation and Schneiderhahn director of the Vienna Opera for her dissatisfaction. She will sing again in Paris on invitation, she stated. In the letter which her representative has given the press Mme. Jeritza reproaches the Opera, saying that she sang for very small remunerations when the organization's finances were not the best and that she therefore expected correctness at least, if not friendship, from the directorate.

"I have never aspired to any decoration," she told a representative of the New York Evening Post, "I have received so many from emperors and kings that I have no need to covet more, but when the question arose as to what decorations the French should give the Vienna Opera Company, my position justified demanding special treatment.

"If any decorations were to be given, I could certainly expect one worthy of my rank. I didn't ask for the Legion of Honor, but only said that the decoration should correspond to my position in the musical world.

Returns Decoration

Mme. Jeritza has resigned and returned to the Austrian government her title of Honorary Singer to the Imperial Court, which was conferred upon her when the Hapsburgs were in power in Austria, by the Emperor Franz Josef. She was the last singer to be so recognized.

Baron Popper, the singer's husband, today in Paris denied the report that Mme. Jeritza's indignation is summed up in the decoration question.

"Jeritza never for a moment came to Paris with the slightest hope of receiving a decoration from the French government. Two reasons actuated her in accepting the invitation. In the first place, she believed that her appearance in Paris would be a credit to the company and to Austria and help friendly cultural relations between France and Austria.

"The second reason is personal. It was my mother, who is French and lived in Paris, who had urged her to sing here. She graciously consented because of my mother, myself and our love for Paris and France. You can imagine her keen disappointment when none of the Austrian officials greeted her on her arrival here. And at her first appearance the management failed even to invite the critics."

He confirmed the report that Mme.

PHILIP KLEIN, A YOUNG PHILADELPHIA CRITIC

Philadelphia's green-jacketed tabloid advised its readers, in the weekly music column, that the presentation of Tosca would be the outstanding opera of three that were to be offered that week. The critic was emphatic in his advice, even resorting to the hackneyed expression of the "bookies"—namely "It's the best bet."

The impresario of another of the Quaker City's powerful opera companies took exception. He even went so far as to write one of those "Dear Mr. Editor" letters. He denounced, in no uncertain terms, this journal for permitting its writer to predict the featured operatic productions. This impresario even cancelled the advertising of his company.

A conference resulted. The recipient of the letter agreed with the music editor, that the opera which featured Titta Ruffo, Zenatello, and Myrna Sharlow, although given by a company without a grandiose reputation, was "the best bet" of the local presentations of the week. There were more letters, but soon the affair was dropped. A short time later, the "injured" opera company resumed its advertising in the defaming newspaper.

A Significant Victory

Here was a victory for independent musical comment—one of many instances brought about during the past season by Philip Klein, music editor of the Daily News.

There is something intriguing to the imagination in the early success story of Klein, youthful luminary in newspaperdom, who slipped quite easily and spontaneously into the destiny of a music critic at the age of twenty. Originating the idea of a music section for the Daily News, the only tabloid newspaper in Philadelphia, this musician reporter in one season has achieved an enviable altitude in the sphere of musical criticism.

Philip Klein looks like the popular conception of a music critic, a slight figure with an abundance of curly brown hair, and a touch of frailty in his frame. His large, green flecked brown eyes, that turn to green when he is greatly stirred, gleam in a pale, lean face. A firm, sensitive mouth, that is always smiling, strengthens his countenance, which has a tendency to remain eternally seraphic.

One would expect so awful an authority as the music editor of a metropolitan daily to have the remote majesty of society fixers managing Rumanian queens on the road, but Mr. Klein is nothing of the sort. He is a simple and unaffected soul, and he has the poise, dignity and self-assurance of a veteran critic.

A Colorful Period

As the official Philadelphia season has been rapidly drawing to a close, Mr. Klein may pause for a few moments in his hectic career, for retrospection of one of the most colorful periods in the musical history of a city, whose high standards and artistic ideals are undisputed. Against the rich tapestry of the operatic repertoire of the Metropolitan Opera Company, in addition to the four local organizations, with such presentations as the American premieres of Richard Strauss' *Feuersnot*, Gluck's *Die Maenkonigin* and Moussorgsky's *Kovantchina*, were draped and festooned concerts of all nature and description. There was a galaxy of lesser and greater lights, averaging twelve or fifteen concerts a week. At the Academy of Music, the season

Jeritza is "through forever" with Vienna. She will therefore cancel her engagements there, which included the local premiere of Strauss' new opera, *The Egyptian Helen*.

was even more distinguished than usual, with the individual performances of such musicians as Kreisler and Paderewski, supplementing a varied calendar of symphony and choral music.

A seasonal program that would well-nigh intimidate a musical connoisseur! Yet the thousands of tabloid readers and unsophisticated music auditors, have been tremendously interested in Klein's "newsy" accounts of high-brow music. With a human conception of music's significance, a contagious enthusiasm and an appealing style of writing, this youth has glided into the limelight of artistic circles.

A Philadelphian by birth, he first began to be known about fourteen years ago, when as a tow-headed youngster of seven his teacher, a nun in a nearby convent, permitted him with three other students to serenade the parish priest on Christmas morn. While Philip Klein, the little Jewish boy, played the violin, his Christian companions sang the melodies commemorating the birth of the Christ child. He applied himself to the study of the violin and to the art of swimming in the Schuylkill River nearby.

Regional Representative

While at high school, Klein became interested in public speaking and was regional representative for the initial annual oratorical contest for high school students on the Constitution of the United States. He was irresistibly drawn to journalistic endeavors, which netted him the editorship of the school literary organ. He innovated for city high schools, the weekly paper dealing with school events.

On the day of graduation Klein made a bold move to follow in the footsteps of his father, who was a noted journalist in Hungary. He applied to the *Inquirer*, one of Philadelphia's leading newspapers, for a job and was accepted. At the age of seventeen, he became the youngest active reporter in the city and his title remains undisputed.

Almost immediately he gained the nickname of "the Kid" and it has designated him throughout his reportorial career. Although the politicians and officials at City Hall are inclined to call him "the Kid," occasionally he hears "Sonny" and one dear old lady insists on recognizing him as the "Seraph." During the years that followed, whether he was covering mass meetings, social functions, women's club events, or his assignment as a district reporter, he made friends or mere acquaintances, by a pungent wit, a keen news sense and a childish face—a combination that proved attractive.

Created Music Section

In the fall of 1927, this reporter, who is inherently a music devotee, decided to innovate a music section—for the Daily News, the only local tabloid, which has a circulation of over 200,000. For the benefit of these musically uneducated masses, he avoids a scientific analysis of the events, but aims rather to present the varied musical fare, in choice, colorful and newsy tidbits. He never pretends or glosses over, saying exactly what he believes about an event. He is making a name for himself, but not by being just nice to anyone.

His latest exploit was an exclusive and fiery interview with Pierre Monteaux in the April 20 issue of the Philadelphia Jewish Times, an interview which was quoted at length in every paper of importance in the country.

FOREST CITY, IOWA, May 30.—Oscar Lyders, director of the Waldorf Choir for nine years, will go to Fremont, Neb., to head the music department of Midland College.

Operetta Given in San Jose

Kiwanis Club Sponsors Benefit Performances

SAN JOSE, CAL., May 30.—The Princess of Araby, an operetta having a plot based on a combination of the Aladdin and Cinderella tales, with a book by Perry Newberry and music by Thomas Vincent Cator, was given two performances by the Kiwanis Club in the Theodore Roosevelt Junior High School. The local cast was under the direction of Arthur Cyril, and the work was staged as a benefit for the club's student loan fund.

The Princess of Araby is a revised version of *The Beggar of Bagdad* which was similarly presented here some years ago under the sponsorship of the composer and librettist. Principals were the same: Leda Gregory Jackson as Cinderella, and Stanley Egense as Aladdin. Secondary rôles in the current production were ably handled by Gladys Aitken, Adla Lovell, Ruth West, Tom Kenny, Charles Kemling, Rose Randal Murphy, James Chestnut, Eugenia Reynolds, Merlin Jackson, Donald Goldeen, Harvey Brooks, Eugene Whitten and James Graham. A large chorus and some well trained dancers added much to the performance, which was highly creditable to all concerned. F. F. Jeffers, musical director, and Ethel Burrows Matheny, dance director, deserve special praise.

The music is tuneful, and the book has been greatly improved by revision.

Prior to its opening here, the operetta was given before an appreciative audience at Santa Cruz.

An Artistic Event

Easton Kent, tenor; Marion Nicholson, violinist; and Grace Northrup, soprano, were presented at a private musicale in the Vendome Hotel recently by Wilma Parton, an excellent musician in her own right. This event was the outstanding offering of its kind heard this season, all three musicians being fine artists.

The Richards Club closed its season before its usual capacity audience. The male chorus was at its best, offering a program that ranged from works by Chadwick and Homer to excerpts from *The Desert Song*. The singers were assisted by the Dresskell String Quartet, composed of Miles Dresskell, Benjamin F. King, Joseph Halamiczek and Jan Kalas, who contributed a Beethoven quartet and a group of light numbers. In addition, the quartet played the accompaniment to Clokey's song suite, *Miladie*. Dr. Charles M. Richards is the guiding spirit of the organization.

The subsequent post-season quiet was broken by observance of Music Week. Selected by Clarence Goodwin, city manager, for his Music Week Committee, were Dr. Charles M. Richards, Maude Caldwell, Edwin Ferguson, Luigi Galliani, and G. Logan Payne. Radio KQW helped; so did clubs, schools, and organizations.

The Vallesingers were heard in a well planned choral program in the Scottish Rite Temple, assisted by Miles Dresskell, violinist, whose popularity is well deserved. Twenty glee clubs from the various schools gave programs during the week, as did bands and orchestras.

Members of the Music Study Club honored their present corps of officers by unanimously re-electing them for the ensuing year. They are: Mrs. R. K. Sword, president; Mrs. Homer de Wit Pugh, vice-president; Mrs. Albert Dutton, secretary; Mrs. Chester Tantau, corresponding secretary; Mrs. Roy Hayward, treasurer; and Augusta Schroeder Brekelbaum, chairman of program committee.

MARJORY M. FISHER.

CANADA'S FOLK ART REDIVIVUS

Native Singers Are Stars in Quebec Festival

By HOLLISTER NOBLE

QUEBEC, May 9.—As the colorful programs of the Canadian Folk Song and Handicraft Festival unfolded here a few days ago it became increasingly evident that the real stars of this unique assembly were the native folk singers and craft workers gathered from the picturesque counties and communities about Montreal and Quebec.

Assembled in Quebec last week were remarkable groups of artists and artisans expressly brought together to present a vivid historical survey of the folk music of French Canada.

With all due tribute to everyone concerned in the admirable achievements of the Festival, the highest honors assuredly go to these native singers and craft workers we have mentioned above—to eighty-seven year old Pierre Guerin, a folk dancer from Saint Joseph d'Orleans near Ottawa, who recreates with inconceivable charm and gaiety country dances, cotillions, and the famous barber's jig; to Charles Marchand and his Bytown Troubadours (Emile Boucher, Fortunat Champagne and Mi-ville Belleau); to Francois Lavallé, to Elisee Ouellet and his four sons, all violinists extraordinary, Cyrice, Elie, Jean and Alphonse, from the lower St. Lawrence; to Joseph Russelle, Vincent-Ferrier de Repentigny, Philéas Bédard, Mme. Jean-Baptiste Leblond and her daughters, Mme. Jean Bouchard, Victoria Paquet, and a host of other singers, weavers and workers.

These people brought to everything they did an Old World charm, an ease and spontaneity of manner, coupled with a true and unspoiled artistry of the soil which provided a superb and unrivaled background for the entire festival and for the more sophisticated settings and presentations of French Canadian folk lore.

Museum Auspices

The Festival was held under the auspices of the National Museum, National Gallery and Public Archives of Canada. The folk song festival was again organized by the Canadian Pacific Railway, for this was the second annual event of this kind held in Quebec.

It is impossible, of course, to report in detail upon the nine scheduled programs of the Festival. And at the risk of appearing a bit unappreciative we suggest that most of the programs were a bit over generous in length, particularly in view of the fact that there is never quite enough variety in the character of folk music to sustain a succession of programs each lasting more than two hours.

Despite rain and high winds on the first two days of the Festival the concerts held in the Auditorium Theatre and at the Chateau Frontenac were crowded to the doors. The Chateau hummed with activity. Fiddlers and dancers, spinners and weavers, lumberjacks and model boat builders, wood carvers and singers of chansons mingled with professional Canadian artists, members of the Metropolitan Opera Company, singers from Old France, musical authorities from Toronto, Montreal, Quebec and other Canadian cities, and critics and reporters from a dozen cities.

The Official Opening

The official opening of the Festival last Thursday evening was a brilliant event held in the Auditorium Theatre under the distinguished auspices of Their Excellencies the Governor General and Lady Willingdon.

Lord Willingdon awarded the prizes to successful composers in the E. W. Beatty \$3,000 competition for musical compositions based on French Canadian folk melodies. Mr. Beatty, who was absent, was represented by A. D. McTier, vice-president of the Canadian Pacific.

The following awards were made:

WINNERS IN THE E. W. BEATTY COMPETITION FOR COMPOSITIONS BASED ON CANADIAN FOLK MELODIES

\$1,000 prize for orchestral suite: Arthur Cleland Lloyd, born in Vancouver, Dec. 26, 1908. Studied in Vancouver, in Chicago under Percy Grainger and in New York under Harold Bauer.

\$1,000 divided into two prizes of \$750 and \$250 for cantatas: First, Claude Champagne.

a Canadian studying music in Paris. Second, no award.

\$500 prize for suite for string quartet: George Bowles, born in Quebec; has resided for thirty-one years in Winnipeg; organist, St. Luke's Church, and teacher of musical theory.

\$250 prize for arrangement for male voices: Ernest C. MacMillan, principal of the Toronto Conservatory of Music.

\$250 prize for arrangement for mixed voices—divided in proportion of \$150 to: Alfred E. Whitehead, organist of Christ Church Cathedral, Montreal, and instructor in organ composition and musical theory at McGill University Conservatorium.

And \$100 to: Irvin Cooper, assistant lecturer in musical theory at McGill University Conservatorium.

In addition to the above mentioned prizes, Mr. Beatty has authorized special prizes to competitors recommended by judges for honorary mention, namely:

\$100 to George Bowles, Winnipeg, for orchestral suite.

\$100 to Miss Wyatt Pargeter, Bournemouth, England, for string quartet.

\$100 to Pierre Gauthier, Ottawa, for group of four chansons arranged for male voices, which did not conform strictly to the terms of the competition but was recommended for some award.

Mr. Bowles' prize winning quartet played by the Hart House Quartet (with Harry Adaskin, first violin, in place of Geza de Kresz, who was absent in Europe) employed a number of old chansons for thematic material. The composition was one of much charm, rather light in substance and with a rather weak final movement. The first three movements, however, were ably scored and developed with buoyant vigor, with an able treatment of excellent material.

Comedy Opera

The event of the evening was the presentation of *Le Jeu de Robin et Marion*, a "folk comedy opera in one act," composed for the court of Robert, Count of Artois, in the thirteenth century by the trouvère, Adam de la Hale. The cast follows:

Robin.....Ralph Errolle
Un Chevalier, with falcon, Rodolphe Plamondon
Baudon, Robin's cousin.....Pierre Pelletier
Gautier.....Ulysse Paquin
Huart.....Gérard Gélinais
Marion (with toy sheep—shepherdess), Cécilia Brault
Péronnelle, Marion's friend, Geneviève Davies
Two bagpipe players

Reconstruction with the harmonization of the thirteenth century by Jean Beck, professor of romances and musicology in the University of Pennsylvania and at the Curtis Institute of Music, Philadelphia.

French version modernized by Dr. Paul Morin of Montreal. Produced and conducted by Wilfrid Pelletier, conductor, Metropolitan Opera, New York—formerly of Montreal.

Scenery designed by Armando Agnini of the Metropolitan Opera from material supplied by Jean Beck who also supplied sketches for scenery and stage directions.

The music for the dances was played on the harp by Carlo Sodero of the Metropolitan Opera.

The orchestra was that of Royal 22nd Regiment.

According to a program note the leading scholars of medieval music and literature agree that in this opera Adam de la Hale incorporated snatches of the folk song of his time, stringing them together in an amusing dramatization of the popular pastourelle theme. The connection between folk song and the compositions of the trouvères was not often so close and on that account *Le Jeu de Robin et Marion* is all the more interesting.

As entertainment in itself, *Le Jeu de Robin et Marion* was not a highly diverting work. But it was an excellent illustration of the foundations of later works. Its melodies were fresh and lovely and were admirably rendered



CHARLES MARCHAND, OF THE BYTOWN TROUBADOURS

by the artists. Perhaps we shall be able to discuss this at greater length next week.

Other events on the program included a Quebec choir, Les Chanteurs de Saint Dominique, directed by R. Talbot, the Bytown Troubadours, a representation of Mme. de Repentigny's Montreal handicraft shop in 1705, with folk songs and chansons sung by Mme. Jeanne Dusseau, Phileas Bédard, Mme. Leblond and her daughters, and Donat Lachance.

The Friday Programs

The Friday programs included a concert at the Chateau Frontenac in the afternoon and a third program at the Auditorium in the evening. The afternoon offerings included Camille Bernard, a pupil of Yvette Guilbert, with Mme. Chamberland at the piano, in popular chansons of France; Pierre Pelletier in groups of Canadian chansons populaires (he sang as an encore Ernst MacMillan's *Voici le Printemps*) Mme. Jeanne Dusseau in a group of songs, J. Campbell McInnes in folk songs of France, and a performance of a new composition in folk style by Hector Gratton for piano and violin, played by Albert Laliberté and Harry Adaskin.

Mme. Dusseau gave some admirable interpretations of her group. She sang with taste, with a fine regard for significant phrasing, with a timbre and quality of tone which caught most effectively the naive plaintive freshness of her songs. She sang in place of Mme. E. Laterrière Garneau, who was indisposed.

It was curious to note that some of the songs rendered by Mme. Dusseau and Mrs. McInnes seemed to convey the mood of many modern songs we have heard recently. Although the sentiment of most of these old songs is simple and naive the mood and development are often subtle and intricate, revealing a great variety of color and nuance. Mr. McInnes was especially effective with his own setting of a fifteenth century tune, *Voici la douce nuit de mai*, and a lovely old air, *L'Angelus* (Bourgault-Ducoudray).

(Continued on page 23)



THE BYTOWN TROUBADOURS, A FEATURE OF THE CANADIAN FOLK SONG AND HANDICRAFT FESTIVAL IN QUEBEC

FOCUSSING ON A GREAT MELODIST

Surveying the Schubert Centenary

By PETER HUGH REED

SCHUBERT'S universal appeal undoubtedly belongs to the discs, where his music can be far-reaching in its readily understandable message. Schubert had one of the greatest gifts of melodic spontaneity ever bestowed on a composer. Someone once said it seemed only necessary for him to hold a pen for a magic flow of melody to find itself on a sheet of paper. Schumann, in the manner of a romanticist, said, "Schubert's pencil was dipped in moonbeams and in the flame of the sun."

Certainly these tributes are all true, nor are they exaggerated when one remembers his mastery of the *lied* and the fact that he wrote 634 songs, besides many other compositions. Of the songs one can say that it was not always fine poetry which stimulated Schubert's prolific imagination, because many of his most beautiful melodies are mated to words of meagre thought. It is said he wrote as many as seven compositions in a day. It was as though there was within this man's mind a perpetual spring of melody, crystal clear in its beauty like the waters of a mystic brook.

His Popularity

Schubert is unquestionably one of the most popular of the great music-masters. The reason is easy to comprehend, his message is not difficult to understand, it is simple, unobtrusive, a message of catholic appeal which reaches directly to the heart. Although Schubert's melodic charm never reaches the empyrean heights of Mozart's muse, still it attains at times a curious beauty which in its simple, unaffected truthfulness remains almost undefinable, and stamps him indelibly as one of the great writers. His music is a personal experience, which in its repletion of unaffected tenderness, will pleasurably react in a different manner upon different people.

Grew's Tribute

Many tributes have been written about Schubert's genius, and many things said about his personal characteristics. Perhaps one of the simplest and yet most enduring appreciations was written by Sidney Grew in his *Masters of Music*. In it he said: "... Schubert was a generous and loving man, with a soul so gentle, passionate, and sensitive that—being expressed as it is in vast supplies of music—his life made the world a different place for all music-lovers who come after him; we have, by Schubert, a kind of beauty now around us which but for him we never should have had, because since music began there has been none just like him."

It is quite a logical and undoubtedly a remunerative venture for a phonograph company to foster a Schubert centennial. At this time, on the anniversary of Schubert's untimely death, public sentiment is the stronger and therefore can be relied on to support such an effort. The splendid recordings the Beethoven centennial brought forth last year are still fresh in memory; they unquestionably enriched many of our musical libraries.

Therefore recordings of the Schubert centennial will be anticipated with much interest. The question of recording his works, however, will require more discrimination than in the case of Beethoven's. One fears that many lesser

compositions which ordinarily would have been neglected may find perpetuation upon discs.

In appealing to the sentiment of the people, and in creating a popular interest in Schubert's works it is hoped that the false and sentimental argument that the Viennese public permitted Schubert to die as a pauper will not be advanced, as everyone knows that sympathy has its value in creating public interest. It is true that Schubert died at an early age in abject poverty, but he lived a reckless, carefree life—a Bohemian existence.

Again I will quote Sidney Grew: "The neglect of Schubert and his miserable death, were his own fault: it is only sentimentalists who cry out against the city that let him die a pauper. And perhaps Schubert himself was chiefly the cause of his early death." It is just to lament his untimely end, but after all, Schubert, like many others, failed in duty to himself; but, as Grew further points out—he did not fail in his duty to things and persons other than himself. And he who fails in his own duties, alone is penalized.

The Schubert centennial as planned by the Columbia Company alone is an ambitious undertaking. As it has received much publicity, I am sure most of us know about it. The prize contest is an excellently conceived advertisement to make this centennial a huge success, which in truth it should be. The company plans many civic observances all over the country, in addition to educational features, cinema projections showing the chief episodes in Schubert's life, and musical features such as the first performance in America of a Schubert opera, a newly discovered musical setting of the Psalm 113 and the first performance of Schubert's quartet for guitar, flute, violin and 'cello.

Asking questions regarding the Columbia Company's intended activities in regard to future releases of recorded Schubert music, I encountered a reticence which curiously shunned advance publicity. A plea for some information was cleverly foiled by the director, Mr. Sard, with the following paradoxical statement:

"The Schubert centennial, following the precedent of the Beethoven centennial, is designed or planned to present the most representative works chosen from the master's songs, symphonies, chamber music and piano literature."

But the Columbia Company has started already to keep good faith with its public, and I must truly say that it has given us for the first Schubert releases two of his loveliest works, impeccably performed. These are the A minor quartet, opus 29, and the piano sonata in A major, opus 120. Nor should I forget to mention the Columbia release of Die Forellen quintet, which, however, is not as well performed.

Rumor supplies us with some information as to future activities. We hear the company intends to bring out two or more works of Schubert's each month until some time in the autumn. This is an ambitious program and one which we hope will be followed. Rumor again says we are to have an album of songs chosen from the Winterreise, twelve in all, sung by the German lieder singer, Richard Tauber. This album was released several months ago by Parlophone in London. Of course

the other London releases of the Columbia will find their way here, just as so many of their fine releases have been reissued here in the past.

Already our English cousins have three works of importance from the Columbia. One is the great C major symphony, performed by the Hallé Orchestra, which promises to be a set to look forward to, as some of the issues of this orchestra are among the best symphonic discs in existence. Another work is a sonatina for violin and piano, in D major, opus 137; it has been performed by Albert Sammons and William Murdoch. A third issue is the piano sonata in G major, Opus 78, played by the Russian, Leff Pouishnoff.

Symphonic Works

In What We Hear In Music the Victor Company schedules the C major symphony for future release. Victor released a set of this work also in London recently performed by Leo Blech and the London Symphony. One can safely conjecture that this will be the set offered to the American public. Rumor supplies us with no other information from this house, but it is hoped the company will be active in this centennial, as such a celebration can never be a one-man show. In fact, the centennial movement will be universal. Already reports are in circulation regarding concert hall celebrations to be arranged by many artists in the Fall.

What else will be brought out on the discs can only be conjectured. I anticipate early releases of the E flat trio, opus 100; the octet, opus 166; the quintet in C major, opus 163, and possibly the fifth symphony in B flat. Among Schubert's piano compositions, we undoubtedly will have the last three sonatas. Of these, the one in B flat should be performed by Harold Bauer in his own edited arrangement. Also we should have his Wanderer Fantasia, preferably played in the Liszt arrangement for piano and orchestra.

Many Schubert compositions could be judiciously edited to some advantage. It has been said that Schubert was practically self-taught in composition. Had he been schooled in an appreciation of form, many of his compositions would not have their somewhat tedious fillings and the long repetitions. Editing such as Mr. Bauer has done is a fine service, and might well be extended into other works. Schubert's lack of counterpoint in his chamber music is noticeable, and is one of the reasons why the great asset in his work becomes at times its defect. That flow of melody never seems to diminish, yet as beautiful as it is in the long run, sometimes one seeks relief by way of variety. Even the healthiest sentiment becomes unbearable when overdone. One may recall Sarah Teasdale's opening lines in her *Song At Capri*;

When beauty grows too great to bear,
How shall I ease me of its ache?
For beauty more than bitterness
Makes the heart break.

It is not the heart which breaks from music, but rather the sense of appreciation, which resents redundancy in either form, style or continuity.

Most of us are familiar with the works of Schubert at present issued in the various catalogues of domestic companies, so the writer feels it unessential to offer a compilation of them here.

Among the works available through import, are many discs which will undoubtedly interest my readers. I present a selection chosen from the English H. M. V. Co. Accoustical recordings are marked with an asterisk.

Gretchen am Spinnrade, and Auf dem Wasser zu singen; sung by Elena Gerhardt. (No. DB 916).

Die Forelle; sung by Gerhardt. (No. DA 835).

An die Musik, and Wanderer's Nachtlied; Ursula van Diemen. (No. B2546).

Du bist die Ruh, sung by John McCormack. (No. DB766.)*

Impromptu in B flat, opus 142 No. 3; played by Paderewski. (No. DB-833.)*

Gute Nacht, and Der Lindenbaum; sung by Gerhardt. Issued by Spanish H. M. V. (No. AB 276).

Wasserfluth, and Frühlingstraum; sung by Gerhardt. Spanish H. M. V. (No. AB 278).

In Abendroth, Die Vögel, Die Post and Wohin?; sung by Elisabeth Schumann. H. M. V. (No. D1411).

CLEVELAND CONCERTS

Institute Recitals Are Prominent Events

CLEVELAND, May 30.—One of the most delightful of the lectures and recitals making up the series of the comparative arts course at the Cleveland Institute of Music was given by Marcel Salinger, baritone, who presented a program of Russian and modern German songs with clarity of diction, a keen sense of dramatic values, and poetic feeling. The composers from whose writings the list was made up were Tchaikovsky, Gretchaninoff, Rachmaninoff, Strauss, Wolf, Weingartner, Kaun, Mattiesen, Hermann.

The third institute exhibition recital of this year was announced to be held in the Allerton Club, the entire program being orchestral, with soloists from piano and violin departments. Mozart's Concerto in D major, No. 2, for violin and orchestra, with a different soloist for each movement, and no one older than twelve years, was listed, as were also Lalo's concerto in F minor for violin and orchestra, with two advanced students as soloists, and Beethoven's concerto in G major for piano and orchestra.

The Institute Orchestra, at this concert, is under the direction of Andre de Ribapierre.

PULITZER PRIZE WINNER

Lamar Stringfield won the Pulitzer Prize, consisting of an annual scholarship, having the value of \$1,500, to the student of music in America who may be deemed the most talented and deserving, in order that he may continue his studies with the advantage of European instruction, on the nomination of a jury composed of members of the teaching staff of the Department of Music in Columbia University and of the teaching staff of the Institute of Musical Art.

STORY OF NEW PIZZETTI OPUS

Discussion of Opera Scheduled for New York and Milan

By FEDERICO CANDIDA

MILAN, May 15.—It will be interesting, I am sure, for the American public to know the subject of Fra Gherardo, the new opera by Ildebrando Pizzetti, which is to have its world premiere at La Scala. New York will hear this opera next season at the Metropolitan, where it has been announced among the novelties to be produced by Mr. Gatti-Casazza.

Pizzetti sings a legend of Parma and goes back to the dark period of the famous Trecento: from May, 1620, to July, 1269. Nine years elapse between the first and second acts, and two days between the second and the third. The opera is divided in five scenes.

Who is Gherardo? He says himself: "I am the weaver Gherardo . . . who received from the Apostles the order to go around the world and preach the religion of the Lord . . ."

In other words he is one of those called by the divine voice to lead sinners to the right road, to re-establish fainting justice, to defend the poor against the oppression of the rich and the priest.

In the first act we see a movement of people. Miserable people. A crowd of beggars is near the house of Gherardo. And they murmur: "Is he crazy or a cheater? Is he really going to belong to a religious order? Let us see . . ."

Sells Everything

Gherardo appears. He has sold everything he possessed. He is not going to weave any more of those beautiful tapestries and brocades. He has in his hands a bag full of money. The waiting beggars are in contrast to a group of gentlemen and ladies looking at him sarcastically. He preaches: "St. Peter and St. John—in vision appeared to me—and commanded me to become poor as they were and to go around the world to speak of truth, the truth, only the truth." He gives his money away to the beggars crying: "People believe that the third Kingdom is coming" . . . When his bag is emptied the ladies and the gentlemen mock him. A lady tries to seduce him, but he repulses her as Jokanaan repulsed Salome. . . .

Here the human element appears. Mariola, a beautiful girl, runs away from an angry aunt and seeks refuge at Gherardo's. There is fight between his mysticism and her love for him. "It is not a sin to love," Gherardo murmurs, and while he sends her away, two drunken soldiers pass by and try to seize her . . . Gherardo fights for her and wins. In the second scene—at day-break—a religious procession is passing and Gherardo leaves the girl and goes away with the crowd. . . .

Nine Years Later

Nine years later. The second act. Between the river and the Gate of Santa Croce in the house of the Putagi there is a meeting of the followers of Gherardo. Many people wait for Gherardo's speech. Some believe in him, some think he is an impostor. Here is Gherardo. He speaks against the Bishop and the Governor. The people should revolt against the tyrants. They should pillage their houses. Mariola is in the crowd. She approaches Gherardo and tells him that a baby was born from their love . . . nine years ago. She went around the entire country with the baby and she worked hard—as a servant, as a farmer—she starved for the sake of her baby. But when an epidemic ravaged the country . . . her baby was a victim . . . In the meanwhile the Governor's guards arrest Gherardo and take him away. In the prison both the

Bishop and the Governor torture him trying to make him take back all he said against them and the government. Gherardo suffers but resists. The crowd outside is in tumult. Mariola speaks to the people. She believes in him. He is innocent. The people should set him free. The Governor and Bishop put before Gherardo this proposition: Either you proclaim to the people that you were a liar and an impostor, or we kill your Mariola. Between his faith and his love Gherardo recants. . . . The pyre outside is burning . . . Mariola still addresses the crowd against the Bishop and begs for the release of Gherardo. Here is Gherardo. He utters the terrible words of recantation to save Mariola. She cannot believe her ears. She faints. The crowd kills her in vengeance. At the sight of Mariola strangled by the people Gherardo loses his reason . . . The Governor orders the guards to put him on the flaming pyre. And he mounts the logs singing like a Provence troubadour . . . The people kneel in prayer.

Thien-Hoa Has Premiere

I spent a very light evening at La Scala on April 9 listening to the first performance anywhere of the new opera by Guido Bianchini: Thien-Hoa. No interest could be got from the scenic action, devised by Giovacchino Forzano—who wrote the libretto—and adapted the subject from one of his comedies. The action lacks every element of passion and instead is full of those exotic stupidities interpolated in every Japanese drama, and which every librettist dealing with Japanese costumes loves to emphasize. Before the tale was put to music, it was already undermined by a silly subject and the musical notes do not help it to achieve vitality.

Bianchini (composer of the operas Radda and Prince and Nuredda) obeyed more of an artificial inspiration than a genuine conviction or a truly good influence in setting Thien-Hoa to music. When not conscious of a musical void, we notice a Puccini tendency or some kind of orientation toward Debussy and the modern composers.

Here is a kind of music that says nothing to us, that is without sentiment, without taste and refinement. Even the elementary strength of love is missing, and we failed to find any dramatic moment or any lyric vibration which might captivate and persuade. It is time indeed to stop with this kind of silly composition, lacking every sense of melody.

Rosetta Pampanini was a genuine interpreter of the leading rôle, and she sang with the freshness of voice to which the audience of La Scala is already accustomed. Melandri, with his pleasing tenor voice, overcame difficulties of intonation, and Nobuco Hara—the Japanese soprano—sang well the few bars of Peaches Flower. Other in the cast were Bettoni and Victor Damiani. Maestro Panizza put all his soul and conscience into the score in vain. It was due to him, however, that some pages came out with surprising warmth and beauty.

Ancient and Modern

Some very interesting works have been revived in the Esposizione Theatre. La Falce was written by Alfredo Catalani when he was a pupil at the Milan Conservatory and when, many years ago, it was hailed as the forerunner of great accomplishments from the Tuscan composer. And not in vain. Toscanini was an indefatigable advocate of the Catalani music and still is. La Falce

was conducted by Ettore Panizza of La Scala and the interpreters were also two members of La Scala: Rosetta Pampanini and Menescaldi. The work was heartily received and applauded.

On the afternoon of April 28 at the same theatre there was given the Botticelli Tryptic by Ottorino Respighi. It is a composition for chamber orchestra and the author follows the same ideas used in previous compositions, with more precision, if we may say so, in regard to color and delicacy. The Tryptic is composed of Spring, Adoration of the Magi, and Venus' Birth, three of Botticelli's masterpieces. The latter pleased the least of the three because it was less convincing.

Le Furie di Arlecchino by Adriano Luaildi followed the Respighi composition. It is a gay intermezzo of which I informed you last year when it was first given in Italy. The music corresponds to the marionette characters that are the Italian Punch and Judy. The "operina" was applauded, and Luaildi—who conducted, was called to the footlights together with the interpreters: Ines Maria Ferrais (Colombina), Luigi Nardi (Arlecchino) and Nello Palai (Florindo).

A mimo-symphonic composition by Carlo Clausetti, with music by Pick-Mangiagalli, called Sumitra, was also

given at the Esposizione. Pick-Mangiagalli has written a score full of original ideas, and the orchestration is neat and well balanced. There are a chorus back stage and a tenor soloist. Jia Ruskaja prepared the mimic scene and Vittore Veneziani, chorus master of La Scala, trained the choristers. Nello Pallai sang the tenor solo part. Sumitra was new to the Italian public. The world premiere took place some time ago at Frankfurt. The public was quite enthusiastic and applauded author and interpreters.

Monteverdi's Il combattimento di Tancredi con Clorinda was also given in the interesting Teatre dell'Esposizione. The master musician is there. The interpretation was in the capable hands of Cia Fornaroli and Ruskaja prime ballerine of La Scala, Miss Anzelotti was Clorinda; Nello Palai, Tancredi, and Mme. Elvira Casazza uttered the words of the narrator.

Mascagni Conducts

Mascagni, idol of the Romans, appeared in the Royal Opera April 26 conducting two of his operas: one very famous everywhere and the other less known, Cavalleria Rusticana and Zazetto. Of the latter I wrote you about a year ago when it was given at the (Continued on page 28)

GALA CONCERTS IN PARIS

By EDNA RICHOLSON SOLLITT



MENDELBERG AND M. MANGEOT, DIRECTEUR OF THE ECOLE NORMALE DE MUSIQUE, AT THE ECOLE NORMALE, PARIS

PARIS, May 15.—Paris is at this moment the very center of the world, musically. Besides her own opera, there is the Vienna Opera. In addition to her own orchestras, there are visits from the Amsterdam Concertgebouw with Willem Mengelberg; from the Berlin Philharmonic with Wilhelm Furtwängler; from Bruno Walter, Serge Koussevitzky and others. Choruses are here from Belgium, Holland, Russia, and Italy, and recitals are given by artists from all Europe, the United States, and South America. It is a cross-section of the music of the globe.

The Salle Pleyel, that marvelous hall which is new to me, drew capacity audiences of several thousand on recent Sunday and Monday evenings. In these audiences were Stravinsky, Ravel, Honegger, Cortot, Ansermet, Rieti, Stokowski, Damrosch, Rhene-Baton, Joaquin Nin, Germaine Tailleferre, Milhaud, Roussel, Albert Spalding, and hosts of other musicians, to hear gala

concerts given by Mengelberg and his Concertgebouw Orchestra under eminent ministerial, social, and musical patronage. The stage was heaped with wreaths and flowers from the embassies and from French musicians: Mengelberg is an officer of the Legion d'Honneur because of outstanding services to French music. In this distinguished setting he surpassed himself, giving readings of Beethoven's Coriolan overture, the Pastoral and Eroica symphonies, the overture to Oberon, d'Indy's Istar, Les Préludes of Liszt and Tchaikovsky's Symphony Pathétique that were marvels of tone, rhythm and emotional power.

Unprecedented Ovations

The ovations on these occasions, I was told by a famous French artist, were unprecedented in symphonic concerts in Paris. M. Lyon of the house of Pleyel added that he believed the triumph of Mengelberg would inaugurate a new era of popularity for symphonic music in Paris. The demonstration justifies these views. The recalls were past all counting. Crowds pushed forward to the stage; hands were outstretched, almost pulling Mengelberg down in the excitement. And such green-room rushes I had never imagined; guards posted to restrain the people on Monday, after Sunday's experience, were swept bodily along out of their positions. Long after midnight the crowds had not dispersed. In the Faubourg St. Honoré ten minutes before concert time, the traffic had been indescribable. For a while it seemed that Mengelberg himself would have to get out of the car and walk to the hall, so endless was the line.

It was a great pity that the Vienna Opera had to open on Sunday night, with all musical and social Paris at the Salle Pleyel, but on Tuesday the second performance, Don Juan, had no

(Continued on page 28)

A Feast of Festivals

THE deluge of festivals is about over. Having rushed about the country for the last month and attended a good many of them the writer finds it a difficult task to assay their intrinsic value. We have heard critics pounce unmercifully upon certain festivals which were a source of deep inspiration and pleasure to the community and the surrounding country which supported the event. And we have heard the same gentlemen praise to the skies certain festivals which did not arouse any too much interest from the public at large.

We feel inclined to assert that if the participants in any festival had a good time—then that festival was eminently justified.

We have just returned from a four day festival of folk songs and handicraft work in Quebec. The Folk Song festival was organized by the Canadian Pacific. Publicity? Certainly. And why not? The Quebec festival brought to our view the first authentic singers of folk music that we have seen or heard. They were wholly delightful. These people were found on farms and in villages far removed from the usual paths of traffic. And their performances at Quebec side by side with the professional entertainers to whom we are accustomed shed a great light for us on the use and abuse of folk music.

After hearing these weavers and workers from the hinterlands of Canada one must regret the lack of any such body of folk melody in the United States. We have a certain number of old airs but they do not ring with the same authentic flavor of soil and stream and forest.

The French, of course, carried a great many of their melodies to the New World. And in Canada the Church had a great deal to do in fostering and preserving these songs.

In addition to these conditions, the French Canadians, who sang easily and naturally, were forced to while away a great amount of time in the forests and on the streams or in small communities during long hard winters. With their gift of song they have maintained an amazing abundance of authentic folk music.

Visitors to Canada always remark upon the amazing solidarity of French life and customs in the maritime provinces. But this is a solidarity easy to understand when one confronts the community of feeling among French Canadians, a community of feeling fostered through a great mass of folk music, through the church, through a rare blend of sensibilities which lead these people to enjoy their religion, their music and their dancing with a simplicity and fervor all too seldom encountered in other lands.

"Well Really John! What Next?"

JOHNNY, according to an ancient rime which dealt in epic style with his adventuresome spirit, put poison in his mother's tea, thereby causing her to die in agony. It is not recorded that Johnny voiced any regret over this occurrence; but his father, presumably belonging to the older generation and therefore being unsympathetic to innovations, was terribly vexed. Indeed, it was with a show of petulance that he cried "Well really John! What next?"

In Europe Johnny, typifying the progressiveness of youth, has been showing, by "striking up" in a jazz opera, what he could do next. In England, the country in which a systematic search for a grand amen was carried on for years, Johnny has seized the pen of Josef Holbrooke and written a saxophone concerto. This has been performed at the Bournemouth Festival and in London.

Where next will it be played? In the United States we hope, since this country is, at least ostensibly, the land of opportunity. But, lest the situation be misunderstood, let us hasten to add that Mr. Holbrooke's concerto contains, according to our London correspondent, Mr. Leigh Henry, pages that are "definitely lyrical" and "delightfully delicate." And indeed, why not? Mr. Holbrooke is not the first British musician of prominence to give the saxophone a place in his affections. Perhaps he will not be the last so to cherish an instrument which wakes not a few responsive notes in these days of glittering or somber blues.

In America experimental efforts to find new mediums of expression have not always met with the completest success. But, given a little more time, we may run our cousins across the sea a close race. The xylophone has been sorely neglected as a solo in-

MUSICAL AMERICA

Published Every Saturday at
501 Fifth Ave., N. Y.

A Unit of Trade Publications, Inc.
VERNE E. PORTER, President; FREDERICK S. SLY, Vice-President and Treasurer; BURTON T. BUSH, Vice-President and Secretary.

DEEMS TAYLOR, Editor
HOLLISTER NOBLE, Managing Editor
FRED S. SLY - - - General Manager

Telephone 0820, 0821, 0822, 0823 Murray Hill
Private Branch Exchange Connecting All Departments
Cable Address "MUAMER"

Chicago Office: Suite 2114, Straus Bldg., Michigan Ave. at Jackson Blvd. Telephone Harrison 2543-2544.
Margie A. McLeod, Business Manager.

Boston Office: Room 1011, 120 Boylston Street, Telephone Hancock 0796. Wm. J. Parker, Manager.

SUBSCRIPTION RATES

For the United States, per annum.....	\$5.00
Two years	7.00
For Canada	5.00
For all other foreign countries.....	6.00
Price per copy15
In foreign countries12

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NEW YORK, JUNE 2, 1928

strument by our symphonists. Cymbals have been given only the same role to play, over and over again. Then there is the ukelele, and we must not forget the classical bones.

Decidedly Johnny still can find new worlds to conquer.

MUSICAL AMERICA'S PRIZE CONTEST

THE judges of Musical America's \$3,000 Prize Symphony Contest have unanimously agreed on the prize winning score. The complete results of this great contest will be published in the next issue of Musical America, dated June 9th.

The judges of this contest were Frederick Stock, Walter Damrosch, Leopold Stokowski, Serge Koussevitsky and Alfred Hertz. Every one of them was frankly enthusiastic over the qualities of the prize winning score and over the high character of the orchestral scores submitted. Indeed, so pronounced was their interest in certain scores that in addition to listing the prize winning score next week Musical America will also publish a list of half a dozen other works, with the names of the composers, which received praise and honorable mention, with the recommendation that as many of these works as possible be performed next season.

According to Frederick Stock, conductor of the Chicago Symphony Orchestra, "the qualities of the scores submitted in Musical America's Prize Contest were by far the finest of any in the many contests in which I have served as a judge in recent years."

A complete resume of the contest, with a statement from the judges, and a discussion of the prize winning score, something about the composer and many other features will be found in the next issue of Musical America.

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THESE ARE THE AIMS
AND PRINCIPLES
OF MUSICAL AMERICA

Musical Americana

By HOLLISTER NOBLE

The Canadian Pacific's Hudson Bay Expedition for the Quebec Festival climbed into the Pullman war canoe, Churchill, at the Grand Central station last week.

George Washington Champlain, porter of the Churchill, beamed excitedly at the notables.

"By gar, Ah suah am glad tu see you'all. V'l'a," he cried.

Billy Guard was there, all ready for a long trip with a toothbrush, three toothpicks and a fountain pen sticking out of a vest pocket. Among the youngsters were Charles Pike Sawyer of the N. Y. Post and Duncan Mackenzie, the liberal Scotch hoot mon of the Oxford University Press. He gave a speech. Marion Bauer hopped on the train at 125th street. Some of her arrangements were played at the Festival. There were Charles D. Isaacson of the N. Y. Telegraph, dispensing gum to the other inmates of the car, Mrs. Virginia Harris, one of the Baltimore Sun's rays, Johnny Chamberlain, the N. Y. Times octogenarian with his wife; and Catharine Graebel of the Ladies Home Journal, handicraft expert; also Mrs. Bu-Bu Noble, w.k. punster, Julian Seaman of the World.

Paul Standard and Lady Standard were the admirable C.P.R. hosts. According to Champlain Sawyer, the engineer ran the train like a ploughman running into a succession of snags. Perhaps he was an artist who knew the critics were aboard. Screams of revelry and mirth arose as the customs men went through Guard's bags during 6 A.M. on the border.

A hefty breakfast at Windsor Station and the expedition pressed on to Quebec.

At the Chateau Frontenac the explorers were met by Leon Rothier, three lumberjacks, Wilfred Pelletier, Queena Mario, several songsters in plaid shirts, and a sea of New York faces.

At the Auditorium Theater Governor General Willingdon and Lady Willingdon were seen with the cutest rows of medals and ribbons. A bon mot of the Festival: Said Lord Duncan Mackenzie to J. Murray Gibbon, the translator and big publicity man of the C.P.R.

"You haven't met Billy Guard? Why he's almost as unique as one of your lumberjacks!" Guard cleaned up \$9.13 on the market Friday and treated the crowd to champagne.

Oscar Thompson (now of the Pittsburgh Press Despatch), and Charley Sawyer shocked the town by eating a large meal opposite the Basilica at 2 A.M.

Leon Rothier pranced around in "Le Order de Bon Temps," a festival pageant, in minus fours trimmed with lace, and a henna chiffon velvet costume with wig to match—looking like Moriz Rosenthal at a costume ball.

Watching the Ticker

The scene changes again to New York. Caught at Carleton and Mott's Stock Exchange Emporium on 57th street (one of the snappy young brokers is DeWitt Tillotson, brother of Queena Mario, the Metropolitan Songbird) were these well known bulls watching the tape slide by: Jules Daiber, Marks Levine, William Thorne, Jack Danielson (Mr. Fannie Hurst) Fitzhugh Haensel (tut! tut!) Jorge Benitez, singing teacher, M-m-m-m-m-m Munz, liquidating before sailing for Europe, and Edward Lankow, the big bass. Tips flew fast and furiously as the boys watched Texas Gulf and Mexican Seaboard.

"My God, I bought ten shares at two," cried Daiber, staggering out of the door. "I've got to put up more margin!"

"In the spring a young man's" . . . tweet! tweet! Ho-Hum. Well it is alleged that they say Ambassador Moore and Tony Scotti are sparking with Mrs. Mester, the wealthy widow.

Ralph Errolle made a swell yokel in "Le Jeu de Robin et Marion," the hilarious Cro-Magnon operetta at Quebec which sent the audience rolling from their seats in laughter and coma.

Duncan Mackenzie played golf in Quebec last week—on the free links.

Bill Chase, veteran Times music man, is eating pie for breakfast up in Whitefield, New Hampshire, these days. . . .

Nobody will believe it, but our \$3,000 prize symphony contest is actually over. All results in an early issue. Stokowski cabled from Paris the other day "enthusiastically endorse—for prize score." So it ought to be pretty good.



MEPHISTO'S MUSINGS

DEAR MUSICAL AMERICA:

Speeches and festivals are the order of these otherwise soporific Spring days. And I must confess that my mephistophelian characteristics are strongly accentuated by most of the speeches I have listened to in the past six or eight weeks. I listened the other day to a speech on "Music as the Healer of All Mankind," and yet I have seen families disrupted and nations made irritable by a tune. As with other arts, however, the utilitarians every once in a while attempt to seize a bit of material from the robes of Art with which to fashion a handy sling to help support some of their more practical burdens. James Francis Cooke, for instance, the editor of the *Etude*, has evidently had some spare time lately. He addressed the Pennsylvania Association of Music Merchants the other day and announced the following staggering discoveries.

"All musical endeavor," Dr. Cooke said, "accelerates the mind and quickens the wits" (which I beg leave to doubt).

Then Dr. Cooke, taking Josef Hofmann as a promising specimen who had made a record, told his rapt audience:

In a two hour program Hofmann made 319,418 mental operations, (tut tut Dr. Cooke we counted 319,423 ourselves). Allowing for stops, his mind was going at the rate of 2,500 to 3,000 mental operations a minute. No other calling demands that much of the human brain."

Why not note our pianists next year according to their capacity for "M. O. M." (mental operations a minute). Thus at Carnegie Hall, "Hofmann the Great, 2,500 to 3,000 M. O. M.—Rosenthal, 2,200 M. O. M.—Moiseiwitsch 2,150 M. O. M.—Myra Hess, 2,000 M. O. M. (and 6,000 M. O. M. say we when playing Bach)—Gabilowitsch, 2,000 to 4,000 M. O. M.—De Pachmann 891 M. O. M. and Franz Morgenstrom *—53½ M. O. M.

Continues Dr. Cooke. "Men with musical training have the edge on the other fellow. Here are some definite illustrations: Charles M. Schwab, head of the Bethlehem Steel Company, was a music teacher and organist. Mussolini is a violinist; Vice President Dawes is an accomplished flute player (on the violin.) Owen Wister is the composer of three operas; John Erskine, writer and educator, is an accomplished pianist; Ralph Modjeski, designer of the Delaware River Bridge, is a finished pianist and practices two hours a day; John Alden Carpenter, regarded as one of the greatest American composers, also directs a ship chandlery business of \$2,000,000 a year."

Just what this all proves we are unable to say. Nothing at all is my own feeling in the matter. On the other side of the ledger I know an excellent lawyer who ruined a good practice by attempting to become a concert pianist; there are plenty of fine carpenters and bricklayers who have been ruined by the saxophone and my own labors in this department have been seriously injured by my insistence upon playing a chromatic harmonica at least one

hour a day.

In fact I'm inclined to believe that music is still an enemy of Big Business. . . . And perhaps that is as it should be.

A LETTER FROM KARL KREUGER

Karl Kreuger, the versatile and charming conductor of the Seattle Symphony Orchestra, is now in Europe for a brief vacation. He writes me from Vienna enclosing some interesting information. Let me quote from Mr. Kreuger's letter (and I hope I have his permission):

"On May 21st," he writes, "I have been invited to conduct the last concert of the season of the Konzert Verein Orchestra. I shall play:

Ernest Bloch's Concerto Grosso (its first Vienna Hearing;
Debussy's Nocturnes
Prokofieff's March from the opera, *The Love of the Three Oranges*,
Malipiero's *Cimarasiana* and
Schumann's Third Symphony in Mahler's arrangement. The last item will no doubt arouse discussion pro and con, but with Mahler's aid the work sounds.

"I was invited by Schalk to share the direction of a Philharmonic concert with him on May 20th—a festival concert.

"Furtwaengler gave a great performance with the Philharmonic of Bruckner's Seventh symphony several weeks ago, and Schalk is at present in Paris exercising his apostleship of Mozart. Bruno Walter and Schalk are certainly supreme in this realm of Mozart. A pity we have so few Mozart performances in America."

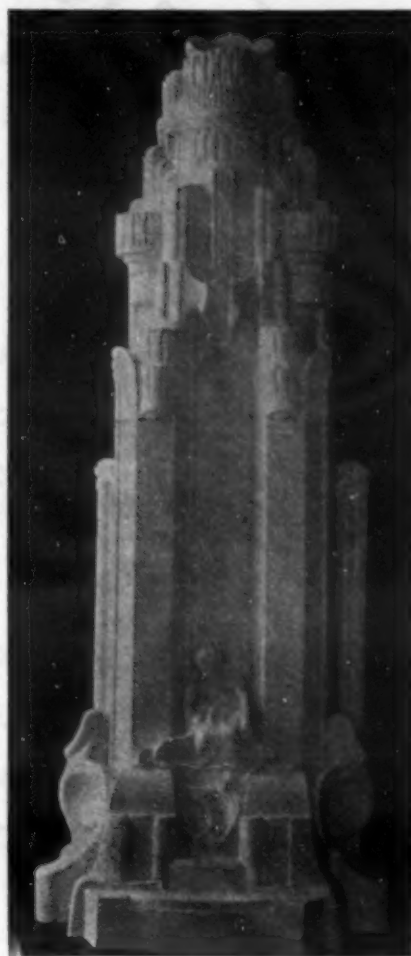
A MOURNFUL SUBJECT

I earnestly hope my more sensitive readers will permit me a very brief digression, handled from a purely professional point of view, on the subject of "when death comes to the newspaper office." When prominent persons pass away it is, of course, a paramount duty of every newspaper and magazine with an editorial interest in these personages to have on hand all information and records with which to pay adequate tribute to the achievements and history of the deceased.

But through some mysterious strand woven by the Norns—as every newspaper and magazine man will testify—famous personages always elect to pass away just as the paper is going to press. In looking over the files of this journal I have invariably found that great figures in the world of music die on a Tuesday night. The paper goes to press on a Wednesday and tremendous is the turmoil in the interim. I might add that we are preparing the obituaries of a dozen prominent people right now, although we harbor no nefarious designs and are not at all anxious to publish them. Preparedness, however, is always a journalistic axiom.

Personally, I believe that Ernest Newman, the eminent London critic, has worked wonders in solving this task of keeping obituary notices up to date in preparation for the demise of his subject. Mr. Newman pleasantly notifies his subjects when he is about to prepare their obituaries, suggesting that

they send in an accurate record of their careers every three or four months. I am informed that the results of this request were most gratifying. In fact, Mr. Newman's policy has so impressed a prominent composer and close friend of his, none other than Sir Edward Elgar, that Sir Edward makes it a point to drop in to pay a personal call on Mr. Newman at least once a year in order to bring his own obituary up to date. On second thought I shall not pursue this delicate subject any further.



A BEETHOVEN MONUMENT BY ADAM A. SANDERS, OF NEW YORK, WHICH WAS ON EXHIBITION AT THE HOTEL WALDORF-ASTORIA RECENTLY

I have a number of pleasant callers, and I am afraid if they read the above paragraphs they may feel a bit averse to walking into my sanctum.

ODDS AND ENDS

Martha Attwood, the Metropolitan Opera songstress, sent this journal a lovely postcard of the home office of The Lamar Life Insurance Co. at Jackson, Mississippi. Martha informs us that she had a fine success at her concert there and will have lots of news when she returns.

Shura Cherkassky recently found that it was comparatively easy to become an American citizen. On May 7 last, by

raising his right hand and swearing allegiance to the Constitution, young Shura became a full-fledged citizen of the United States, and will enjoy the privileges of his American citizenship on his forthcoming Australian tour which opens in July. Shura was born in Odessa, Russia, and came to this country with his parents in 1923.

By the A. P. and underground railway I hear that Eleanor Painter and her now beardless husband, Louis Graveure, have been scoring quite an operatic success in Germany. As Carmen and Don Jose, respectively in Berlin the other day, they won an unqualified success. The handsome couple have been appearing in opera in several German cities during the past month.

A foreign dispatch tells me that Maurice Ravel "is at St. Jean de Luz recuperating from the strain of a four months' visit to the United States."

Ravel adds that "I visited every state except Virginia and Florida. Everywhere I met wonderful musicians . . . What is more astonishing than anything else in the United States is that there are wonderful artistic organizations in nearly every town, comparing most favorably with the groups in the larger capitals."

An announcement publishing the news that Jascha Heifetz, the violinist, had recently sailed for Europe, adds this touching confession of Jascha's state of mind:

"Mr. Heifetz will pray in London on June 3d—" What for? More concert engagements? Probably not as Mr. Heifetz has plenty of them. Perhaps for the early demise of all music critics!

GOOD NIGHT, LADIES

From the News Bureau of Station KOA, Denver, I learn that Ralph Freese, announcer at that station, has the kind of "Good Night" that works havoc with the gentler sex.

His "Good Night" carries so much conviction that almost every day his fan mail contains a letter signed with some such name as "Your radio sweetheart" or "Your stagedoor sheikess." One of the most recent letters was from a young woman who said she had a "steady sweetie" but who invited Ralph to "come over just any time," continues my communication.

It is Ralph who signs the station off almost every night. His last words, naturally enough, are "Good Night," and it seems they are carried into the hearts of most of his female listeners. One woman says she never goes to bed until she hears him say the "Good Night" which she knows is especially for her.

All this is most disconcerting to the modest young man, "whose whole heart is centered in his announcing and his musical studies," I am told.

Always your

Mephisto



Photo by Nickolas Muray

Jeannette Vreeland

Soprano

Again tours as soloist with

Minneapolis Symphony Orchestra

HENRI VERBRUGGHEN, Conductor

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HAENSEL AND JONES
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JEANNETTE VREELAND SOLOIST ON FOUR WEEKS TOUR OF MINNEAPOLIS SYMPHONY ORCHESTRA JUST CLOSING HAS BEEN BRILLIANT SUCCESS AT EVERY CONCERT STOP UNDER CONDITIONS WHICH WERE OFTEN FAR FROM IDEAL AND DESPITE FATIGUE OF HARD TRAVELING SHE HAS ALWAYS BEEN AT HER BEST STOP HER BEAUTIFUL VOICE AND FINE SINGING INvariably WON MOST ENTHUSIASTIC DEMONSTRATIONS FROM ALL HER AUDIENCES STOP WE CONSIDER HER AN ARTIST WITH FEW EQUALS EITHER IN CONCERT OR ORATORIO STOP MR VERBRUGGHEN AND EVERY MEMBER OF ORCHESTRA JOIN ME IN EXPRESSING warmest ADMIRATION AND APPRECIATION OF HER SUPERB GIFTS BOTH AS ARTIST AND AS A WOMAN

ARTHUR J GAINES

Miss Jeannette Vreeland, soloist with the orchestra, registered the triumph she never fails to effect with St. Joseph audiences, and altogether the entire recital was one to be long remembered. Her stage presence is charming and her voice better than ever. She sings with the utmost polish and yet with deep feeling.

—ST. JOSEPH NEWS PRESS,
May 5, 1928.

Jeannette Vreeland was the soloist, and a great hit she made. She seems to be the kind of singer who could be relied upon to give an interesting performance of anything she might attempt. Her voice is good, very beautiful indeed, and her popularity with the audience netted her three encores.

—KANSAS CITY TIMES,
May 8, 1928.

Jeannette Vreeland was the soloist, and it is delightful to note the maturing richness of her voice and her growth in artistic stature. She has steadily climbed the ladder of fame until she must now be counted among the foremost American concert singers. Her repeated engagement by several of the leading symphony orchestras of the country constitutes the highest testimonial to the soundness of her artistic equipment.

—DENVER MORNING POST,
April 23, 1928.

Her voice, which is of bright pure lyric soprano color and texture, and produced with much intelligence, was at its very attractive best.

One of the most flattering things that can be said of any artist—that he or she grows steadily better—is certainly true of Jeannette Vreeland. She sings better than she did a year ago, and much better than she did two years ago. And she is still so young that unlimited possibilities would seem to be opening before her.

—SAINT PAUL PIONEER PRESS,
April 13, 1928.

Management: HAENSEL and JONES, Steinway Hall, New York

ACTIVITIES IN BALTIMORE

By FRANZ C. BORNSCHEIN

BALTIMORE, May 30.—The Maryland Federation of Music Clubs held its annual meeting in the Women's Club of Roland Park May 19. Mrs. Joseph C. Brown of Cumberland was chosen president; Mrs. G. Ridgely Sappington, Baltimore, was re-elected first vice-president; Mrs. E. Parker Keech, president of the Treble Clef Club of Baltimore, was named second vice-president, and Mrs. W. W. Garrett of Baltimore, state secretary.

Mrs. S. Small, district president from Roanoke, Va., made the chief address. This was followed by an open discussion of the possibilities of further developing music clubs throughout the state. A musical program was presented by the Treble Clef Club, Herbert J. Austin, conductor. Taking part were Marion Savage Rosette, pianist; Hilda Hopkins Burke, soprano; Vivienne Cordero Friz, violinist; Mrs. Edward O. Peniman, Audrey Cordero and Virginia Castelle, accompanists. The program was in charge of Mrs. Isaac L. Kemper.

The department of dance art, Gertrude Colburn, director, gave two evening exhibitions in the Peabody Conservatory of Music which attracted large audiences on May 18 and 19. The programs covered technical and artistic phases of the ballet, rhythmical and character dancing. The participants gave evidence of talent and fine training. Of special interest were three sacred pieces demonstrating religious dance. In these the atmosphere was enhanced by the fervent singing of a mixed choir under the direction of Virginia Blackhead. Josephine McLaughlin, soprano, contributed several numbers effectively. May Bussarde and Philip Jeffreys were the able accompanists.

Peabody Concerts

Selma Fox, who received her teacher's certificate two years ago and who was to obtain the Peabody diploma last week, gave a program which displayed her pianistic ability and musicianship in the Peabody Conservatory of Music on May 16. Miss Fox is a student in piano under Alfredo Oswald, and in composition under Gustav Strube. Wilhelmine Guttenson, soprano, gave a scholarship recital, assisted by Edmund Cooke, scholarship pupil in harmony under Gustav Strube, on May 17 in the North Hall of the Peabody Conservatory. Miss Guttenson completed her studies under Pietro Minetti. Dorothea Ortmann, pupil of Otto Ortmann, director of the Peabody Conservatory, gave a piano recital in the preparatory department May 14. Her playing shows ample technical equipment and a fine sense of dynamic color. The presentation of her original sonata for piano and violin, in which Alma Metcalf, a member of the teaching staff assisted and impressed the audience.

Mr. Ortmann announced the list of graduates who were to receive certificates and diplomas on May 25 as follows: Selma Fox, diploma in piano; Wilmer Tillet Bartholomew, Zelma Carmel, Dorothy G. Groghan, Belinda L. Dameron, Margaret A. Diggs, Helen R. Golouchowska, Mildred Green, Katherine Hatchett, Louise Herring, Winifred Bush Hill, Marie Hogan, Rachel B. Levitt, Evelyn Mc-

Ardie, Beatrice Osgood, Miriam Roseman, Willa Waid, piano teacher's certificates; Adelin H. Cowles, Esther E. Meeks and Sylvia M. Stricker, organ; Edith Rogers, violin; Otto Finger, Katherine A. Keller, Lillian H. Mann and Clara B. Rieder, voice; Anita Phillips, school music; Edmund R. Cooke, McBride Dabbs and Julia Siems, harmony.

Students Give Hänsel

The operetta class of the preparatory department at Peabody Conservatory, under the direction of Elizabeth Albert presented a version of Hänsel and Gretel in the Central Y. M. C. A. on Sunday afternoon, May 20. The following took part: Minnie Lubman, Rosanna Fucy, Katherine Spangler, Naomi Thomas, Elizabeth Litsinger, Sylvia Wood, Lawrence Fish, Frank Viti, Mildred Thiess and Joseph Archer. Elizabeth Albert, Sara Stullman and Philip Jeffreys were the accompanists.

Under the auspices of the Western High School Association, a costume recital was given on May 17 by local singers who have been coached by George Castelle, member of the Peabody Conservatory faculty. Helen Stokes, Ebba Boe, Elizabeth Stidman, Miriam Mervis, Gladys Kump Raisin, Mary Bokee, Lorette Lee, Elsie Craft Hurley, Elsa Baklor, Hilda Hopkins Burke and Bernard Kosine supplied the interesting program. Virginia Castelle was the accompanist.

Women's Choral Club

The Women's Choral Club, Clifton Andrews, conductor, gave its third annual concert in the Southern Hotel on May 8 before a large audience. With the opening Salutation, written by the conductor, the members of the chorus immediately claimed attention for their resonant singing. Each successive number gave further interesting disclosure of the enthusiasm of these singers. Vivienne Cordero Friz, violinist, and Audrey Cordero, pianist, were the assisting artists. Mrs. Clifton Andrews was the accompanist. Mary E. Peoples is president of the organization.

David Melamet presented his advanced vocal classes in an evening of music in the Maryland Casualty Hall, May 10. A chorus of women's voices with soprano and contralto soloists, and accompanied by a string orchestra and organ, sang Pergolesi's Stabat Mater impressively. The soloists in this composition were Jeanette Dowell, Elizabeth Ruhl Reimer, Catherine Logan, Christine Behm, Ida Shaw Pickering, Anne Baugher Marks, Louise Schuchardt, Constance Hejda, Edna Burhenn, Eva Adams, and Hazel Fox. The latter also sang Leroux' Le Nil with the violin obbligato played by Orlando Apreado and the accompaniment furnished by Howard R. Thatcher. Anne Baugher Marks was the soloist in the Seraphic Song by Rubinstein. A men's chorus gave pleasure with the familiar Lullaby of Brahms and a number by Silcher. The mixed chorus sang Josquin de Pres' Chanson, Crucifixus by Antonio Lotti, and a Roundelay by Bueschweiller. Jeanette Dowell and Constance Hejda sang a duet from La Gioconda. Mary Muller Fink, harpist, and Ruth Spicer pianist assisted.

LESS REVENUE FROM TAXES

WASHINGTON, May 23.—According to a statement of the Bureau of Internal Revenue, taxes on admissions to opera, concerts and other amusements produced a total revenue of \$13,003,838.21 in the first nine months of the present fiscal year as compared with \$13,352,570.92 in the corresponding nine months of the preceding fiscal year.

A. T. M.

GIVE UNITED CONCERT

SAN ANTONIO, May 23.—At a recent concert in the Municipal Auditorium, the combined orchestras of senior high schools gave an artistic account of themselves under the direction of Otto Zoeller. Walter Dunham, municipal organist, assisted. The soloists were Franz Auer, cellist, and Evelyn Duerler, soprano.

G. M. T.

TUDOR DAVIES

Welsh Tenor

OUTSTANDING SUCCESSES 1928

NEW YORK CITY	with the Boston Symphony Orchestra <i>Oedipus Rex</i> by Stravinsky
BOSTON	with the Boston Symphony Orchestra <i>Le Roi David</i> by Honegger
PHILADELPHIA	with the Philadelphia Orchestra <i>All-Wagner Program</i> <i>Le Roi David</i> by Honegger
PHILADELPHIA	with the Civic Opera Company <i>Lohengrin</i> in <i>Lohengrin</i> <i>Pinkerton</i> in <i>Madama Butterfly</i>
TORONTO	Mendelssohn Choir Festival <i>Acis and Galatea</i> by Handel, etc., etc. <i>All-Wagner Program</i>
CINCINNATI	with the Cincinnati Orchestra repeating Toronto Festival program
TORONTO	Recital with Mme. Matzenauer (return engagement)
LONDON (Ontario)	Recital
MILWAUKEE	at the Arion Club—Songs and Arias
ANN ARBOR	Ann Arbor Music Festival <i>St. Francis of Assisi</i> by Pierne
SPRINGFIELD (Mass.)	Springfield Music Festival <i>Judith</i> by Chadwick
WASHINGTON, D. C.	with the Civic Opera Company <i>Hugh the Drover</i>
HARTSVILLE (S. C.)	Recital

Detroit Free Press, May 18th, 1928 (Ann Arbor Festival):

"A New Star Shines"

"Tudor Davies, one of the new stars presented at this festival, made a distinct impression in the part of the Saint. His tenor voice is of exceptionally lovely quality, mellow, well placed and ably handled. His interpretative gifts, also, are of high caliber and the tenderness with which he sang the exacting part brought him enthusiastic approval."

New York Times (Olin Downes):

"Oedipus Rex," Stravinsky. Boston Symphony Orchestra

"As a musician, as a vocalist who negotiated a very onerous part with fine intelligence and nicety of intonation, he received just recognition."

Chicago News:

"His singing of two arias by Handel was exemplary in the art of oratorio singing."

Cincinnati Enquirer:

"Mr. Davies's presence is commanding. He gains the confidence of his audience before he has uttered a note. That he will become a favorite with American audiences seems to be a certainty. He has a rich voice of robust quality, firmly placed, and he takes the upper range easily. His interpretations are intelligent and distinguished for refinement and vocal eloquence."

Toronto Mail & Empire:

"No more superb legato singing has been heard in Toronto in many a day than that which Tudor Davies did as Acis. 'Love in Her Eyes Sits Playing' was a perfect example on how to do Handel."

Philadelphia Record:

"Mr. Davies sang with fluency and charm and to especially good effect in the ever exquisite disclosure of the knight's identity in the final act." (Lohengrin.)

Toronto Telegram:

"Tudor Davies won an ovation by his singing of the Wagner songs in English."

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THE GROWTH OF FEDERATED MUSIC CLUBS IN DALLAS

By CORA E. BEHREND

DALLAS, TEX., May 30.—It was in November 1921 that the Wednesday Morning Choral Club sent out a call for a mass meeting to be held in a building known as the Bungalow House, located at 1818 Main Street. The invitation was issued to "discuss the organization of the various music clubs into a federation, to thus increase the efficiency of the clubs and to be of mutual help to each other."

Thirty representative club women and musicians attended. Mrs. O. L. McKnight, president of the Wednesday Morning Choral Club, was named temporary chairman, and Mabel Cranfill secretary. A resolution was read by Mildred Lowrie (Mrs. Donald) as follows: "That the musical clubs of the city band themselves together in an organization to be known as the Dallas Federation of Music Clubs, having for its purpose the general advancement of musical interests, of musical appreciation and interest in musical philanthropy, and the fostering of good fellowship among the various musical organizations."

Fifteen Clubs Attended

This was signed by Mildred Lowrie and Mrs. G. E. Spera. After adoption of the resolution, it was decided to send a copy to all the music clubs in the city and to call a second meeting to be held Friday morning, Nov. 25 at the same address. At the appointed time and place fifteen clubs were represented, and a number of musicians not identified with clubs were present. A committee composed of Mrs. Cora E. Behrends, chairman, Mrs. F. H. Blankenship and W. S. Bramlette was appointed to draft a constitution and by-laws.

Complete organization was effected on Friday, Dec. 9 by adoption of the constitution and by-laws and the election of the following officers: Mrs. O. L. McKnight, president, (Wednesday Morning Choral Club); Mrs. Jesse Lee Johnson, first vice-president, (Music Study Club); Mrs. W. S. Bramlette, second vice-president, (Schubert Choral Club); Mrs. D. C. Tallichet, third vice-president, (Mickwitz Club); Mrs. C. D. Browder, recording secretary, (Cecilian Club); Mrs. J. L. Price, corresponding secretary, (Texas Chapter, American Guild of Organists); Mrs. Mamie Folsom Wynne, press correspondent, (Trio Club); Earle D. Behrends, treasurer, (director Schubert Male Chorus); Mrs. T. J. Barfield, auditor, (Reuben Davies Club); Mrs. Earl Peel, parliamentarian (music department Dallas Womans Forums).

Each club sent three delegates, and the by-laws required that officers must be elected so that each club be represented by an officer or a committee chairman when the officers' list had been exhausted. This rule has been rigidly adhered to, thereby creating harmony and stimulating every club to

active work. Another proviso is that each president shall be a delegate.

On Feb. 3, 1922 the Mozart Choral Club joined the Federation. The Dallas Male Chorus was admitted on March 3, and The Treble Clef Club on May 5, 1922. The Federation became affiliated with the state organization in March 1922, when Mrs. J. L. Hambrick was president, and Mrs. R. T. Skiles chairman of extension. Mrs. Skiles succeeded Mrs. Hambrick as state president in 1923.

Notable Accomplishments

An outstanding accomplishment of 1921-22 was the assistance given the Spring Festival and Durbar under the auspices of the Music Commission, the average attendance at meetings was twenty-three. Mrs. McKnight's régime, lasting for two and a half years, was noted for heroic work in the Music Settlement project, in which Miss Delia Selway was conspicuously active. Other laudable undertakings were the securing of scholarships and inspirational programs by the clubs at the close of regular meetings, providing an opportunity to display club talent.

In May 1923, Mrs. Cora E. Behrends, accompanied by Mrs. R. T. Skiles, state president elect, attended the Thirteenth National Biennial at Asheville, N. C., as a delegate from the Dallas Federation of Music Clubs. Mrs. J. F. Lyons of Fort Worth was national president. A silver loving cup was awarded to Mickwitz Club for punctuality, attendance, best written reports and representation at the annual luncheon. The cup was again won by this club in 1925; and Mickwitz tied with the Texas Chapter, American Guild of Organists in 1926, each having custody of the cup for six months. The winning club has its name and the year engraved on the cup. The Reuben Davies Club was the successful competitor in 1927, and the Hubbell Club in 1928. Each time the presentation is made by Mrs. McKnight, donor of the cup.

Mrs. C. D. Browder succeeded Mrs. McKnight. Features stressed during her administration were: Music in industry, scholarships, and the fostering of recitals by scholarship pupils and by clubs, over 200 having been reported in May 1925 at her final luncheon.

Honorary Members

In November, 1923 Colonel William L. Bush of Chicago, was host to the Dallas Federation of Music Clubs; Mrs. F. H. Blankenship, was corresponding secretary of the National Federation of Music Clubs; and Robert N. Watkin, president of the National Music Merchants Association. In May 1925 Mrs. John F. Lyons was elected to honorary membership. She was a guest at the luncheon in May 1925. Mrs. R. T. Skiles was made Honorary Member in 1927.

Notable visitors during Mrs. Browder's term of office were Mrs. Hill, president of Atlanta Music Clubs; Mrs. Pryor, president of the Schubert Choral Club, Oklahoma City, Okla.; Tamaki Miura, Japanese prima donna, and Helen and Katherine Norfleet of the Norfleet Trio, all of whom spoke on some subject of interest. Owing to moving her residence from the city, Mrs. Browder resigned in October 1925, and in November Mrs. Earle D. Behrends was elected to the presidency. Mrs. Behrends immediately called on the constitution and by-laws committee to revise the rules to conform to the national ordinances, and appointed a chairman to work up interest in a junior department. This was done by Mrs. Joseph J. Lowery; and on Feb. 27, 1927, the Junior Federation was formed with a nucleus of seven clubs. This group is still a department of the senior federation, but holds separate meetings and has its own president, Mildred Menton. Twenty-one clubs are on the roster. It is to be noted that this movement grew out of the federation of one junior club.

Aid Young Artist

With the co-operation of John M. Rosenfield, Jr., music critic of the Dallas News, and Giorgio Polacco, who not only discovered Elizabeth Gerard but predicted a brilliant future for her if she applied herself diligently to study for an operatic career, steps were taken for the establishment of a Gerard educational fund. Clubs were urged to raise and donate money. There was an immediate response and individuals also contributed. The Palace Theatre, A. Hayden Mason, manager, gave a midnight benefit for the fund, netting \$1,000.

Local artists contribute their services to a benefit farewell concert given for Miss Gerard in Fair Park Auditorium on May 4. The Gerard fund had already assumed the proportions of \$1,700 and although the week had been filled with musical attractions, chief of which was the Leonora Corona concert and banquet, an audience of about 600 paid tribute to the Dallas artists and to their faith in the young singer.

The program presented Miss Gerard's teacher, J. Wesley Hubbell, formerly of the Savage Grand Opera Company, who, accompanied by Mrs. J. H. Hill, sang Sigmunds Liebeslied from Die Walküre and other songs. Edward Cramer, violinist, who won a state district contest three years ago and later studied in New York, was heard in works by Chopin-Sarasate, Kreisler and Mendelssohn. H. Talbot Pearson, formerly director of the Dallas Little Theatre, made his debut as accompanist. The waltz from Romeo and Juliet and shorter songs were sung by Ella Pharr Blankenship, soprano and past national officer of the Federation of Music Clubs. Mrs. J. B. Rucker, accompanist, and Jose Banuelos, cellist, joined Mr. Cramer in an obligato. Music by Grieg, Brahms-Grainger and Tchaikovsky was interpreted by Mrs. J. B. Rucker, pianist. Miss Gerard sang arias from Carmen and Mignon with Homer Phillips at the piano. Over \$200 was added to the fund. The Treble Clef Club, of which Miss Gerard is a member, and Mrs. Rosser Thomas, sponsor, occupied boxes.

Officers of the Dallas Federation of Music Clubs at that date were: Mrs. Earle D. Behrends, president; Mrs. H. C. Jarrell, first vice-president; Mrs. Walter S. Robertson, second vice-president; Mrs. Rosser Thomas, third vice-president; Mrs. J. H. Cavender, Jr., recording secretary; Miss Delia Selway, corresponding secretary; Mrs. Percy Davis, treasurer; Mrs. Cora E. Behrends, parliamentarian; Mrs. Arthur Parks, press correspondent,

Mrs. K. J. Leach, auditor; Mrs. Wesley Porter Mason, historian.

The Gerard fund committee was composed of Mrs. Earle D. Behrends, Mrs. James L. Price, Mrs. Walter A. Crow, Mrs. K. J. Leach, Mrs. R. E. Chambers, Mrs. Rosser Thomas, Mrs. O. L. McKnight, Mrs. Percy Davis, J. W. Hubbell, John Rosenfield, Jr.

Accompanied by her mother, Mrs. Paul Gerard, Miss Gerard has gone to Italy to study under Louise Villani.

Singer Entertained

Leonora Corona, Metropolitan Opera singer, was recently entertained at a banquet in the Adolphus Hotel and at a tea in Mrs. Wesley Mason's villa. Officers formed a receiving line and the rooms were decorated with flowers by Mrs. Rosser Thomas and the Treble Clef Club. Mrs. Winifred Wildliffe, Mrs. R. E. Chambers and Mrs. C. I. Sanderson were in charge of refreshments.

Activities have included sponsorship of hymn playing contest and a survey of music in the home State Federation and district federated clubs, have been entertained at luncheons.

Distinguished visitors to meetings have been Mrs. W. R. Potter, state president of the Women's Federation of Clubs; Mrs. Carrie Louise Dunning, pedagogue; Mrs. E. G. Goddard, state chairman of junior and juvenile clubs.

Officers Installed

Music Week this year was observed by affiliated clubs and the annual luncheon was attended by 140 on May 11, with Mrs. Wesley Porter Mason as toastmaster. Tributes were paid to the retiring president and officers, and the following officers were installed: Mrs. H. C. Jarrell, president; Mrs. Charles Clinton Jones, first vice-president; Mrs. Joseph J. Lowery, second vice-president; Mrs. J. H. Cavender, Jr., third vice-president; Miss Alberta Wagenhauser, recording secretary; Miss Sarah Talty, corresponding secretary; Earle D. Behrends, treasurer; Mrs. Cora E. Behrends, parliamentarian; Mrs. R. E. Chambers, press correspondent; Mrs. Rosser Thomas, Historian.

A history of the Federation compiled by Mrs. Mason, was read and will be turned over to the historian for the benefit of the Federation. The historian's office was created last year.

GIVE MEMPHIS CONCERT

MEMPHIS, TENN., May 30.—Ellenor Cook, assisted by Eugenia Folliard, pianist, gave an attractive recital of folk songs and dances of Eastern Europe on May 8 in the auditorium of the Nineteenth Century Club. The recital was under the auspices of the Memphis Art Association and the Junior League, and was given for the benefit of the free art school which the Association sponsors.

B. M. B.

CONCERT IN LA CROSSE

LA CROSSE, WIS., May 30.—In observance of the Schubert centenary, an all Schubert program was presented by students of Neuhs piano studio. Among the numbers which were broadcast from the local station were piano arrangements of the unfinished symphony, the Andante from the symphony in C, a theme from D minor quartet, several impromptus, moments musicaux, Soirée de Vienne, the Ave Maria, Hark, Hark the Lark, ballet music from Rosamunde, Menuetto in B minor, Am Meer, Sérénade and Marche Militaire. Several groups of Schubert lieder were also given.

C. O. S.

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Week Enjoyed in New Haven

Annual Celebration Is Best on Record

NEW HAVEN, CONN., May 30.—Music Week provided citizens with excellent music performed by talented resident musicians. That New Haveners were responsive to the many admirable programs offered was attested by the throngs attending the various concerts. Those in charge say this Music Week was the most successful of the five observances held in this city.

Marion Fowler, general chairman of the Music Week Committee, was particularly pleased with this year's results, and expressed gratitude for the part Yale University played in making the celebration one to be remembered. The contribution of the use of Woolsey Hall, programs given by the Yale School of Music, by the Yale Glee Club and other Yale organizations were all great aids, Miss Fowler stated.

Among many interesting features were the appearance of the New Haven Symphony Orchestra, conducted by David Stanley Smith, and the initial concert given by the newly formed Woman's Choral Society, under the direction of Pauline Voorhees.

New Haven Composers

The program of works by New Haven composers, given in Dorscht Hall, was another important event. The composers represented were Evelyn Benham, E. A. Leopold, Arthur Troostwyk, David Stanley Smith, LeRoy Baumgartner, Eva Louise Bradley, Walter Ruel Cowles and Bruce Simonds.

Presentation of prizes in the essay contest took place at the final concert in Woolsey Hall. The contest was conducted in schools of the city during the week, students in the eighth grade and in the first year of high school writing essays on musical subjects.

The prizes were awarded by Acting Mayor Thomas A. Tully. In the high school section the first prize was won by Adolph Goldberg, of the Troup Junior High School. Other winners were Jane Slobodzian and Marjorie McInerney. Grammar school pupils receiving prizes were Evelyn Wyllie, Winifred Breen and Helen Larken.

The prizes consisted of the following books: The Story of Music, by Paul Bekker; Simple Story of Music, Charles Isaacson; Story Lives of Great Musicians, Brower.

Musical Art Society

At a recent meeting of the Musical Art Society of Branford the members voted to award a scholarship of \$100 to a talented young man or woman of Branford who desired to study in an accredited school of music. Any person not over twenty-five years of age is eligible, provided he can fulfill certain requirements as to musical and scholastic ability. A board of prominent out-of-town judges will choose the winner after an audition. The chairman is Marion L. Thatcher, 62 Rogers Street, Branford.

At the annual meeting of Calvary Baptist Church Rev. Harold Camp announced that a new office had been created. This is to be known as the Minister of Music, and will be filled by George Chadwick Stock.

ARTHUR TROOSTWYK.

HARTFORD, CONN., May 23.—The concluding recital by faculty members of the Hartford School of Music was given by Elliot Stanley Foote, Mabel F. Mann, and Eleanor Scheib.



MRS. ALEXANDER BLOCH, ENGAGED TO CONDUCT THE WOMEN'S PHILHARMONIC SOCIETY OF NEW YORK NEXT SEASON

MRS. ALEXANDER BLOCH BECOMES CONDUCTOR

Announcement is made by the Women's Philharmonic Society of New York, one of the oldest musical organizations in the country, that Mrs. Alexander Bloch has been engaged as its conductor for next season. Definite plans for the orchestra will be announced in the fall, but in the meantime the Society extends a cordial invitation to all women players of stringed instruments interested in joining the organization to communicate with the president, Mrs. Leila Cannes, at 3099 Broadway, New York. Former conductors of the orchestra have included Olive Mead, Martina Johnstone, Madeline Eddy and Miss Franko. Mrs. Bloch is best known by appearances as pianist with her husband, Alexander Bloch, violinist, in sonata recitals. For the past three years she has studied conducting with Chalmers Clifton, musical director of the American Orchestral Society.

RADIO AND TELEGRAPH UNION

It is reported that the Radio Corporation of America and the Western Union Telegraph Company are seeking either a combination or a close working agreement. The suit is being heard by the Federal Radio Commission at Washington on applications by newspapers and press association who wish to expedite their transatlantic service. It is curious that our radio laws are the exact opposite of those obtaining in Great Britain where the government is encouraging a merger of the English Marconi Company with competing cable companies.

Capital Church Council Holds Festival

WASHINGTON, May 30.—The second annual festival of the Washington Church Music Council was held in the Central High School, May 2, when approximately 900 singers participated. Dr. Daniel Protheroe was the guest conductor. The men's group was accompanied by James L. McLain; the women's group by Janet Sheppard; and the mixed chorus by Edith B. Athey at the piano and Charlotte Klein at the organ. The National String Quartet, composed of Henri Sokolov, Max Pugatsky, Samuel Feldman, and Richard Lorleberg contributed two groups. Ruby Smith Stahl was chairman of the committee in charge. Dr. Protheroe gave two lectures in the First Congregational Church preceding the choral event. D. DE M. W.

NEW INVENTION SHOWS MISTAKES IN PRACTICE

NEW ORLEANS, May 30.—Interested music teachers were in his audience when John Stauss gave a demonstration of his invention, tentatively titled the Stauss Success Indicator. This is an apparently simple mechanical device attached to a piano or an organ to permit the player to see whether he plays a passage correctly or whether, in practicing, his repetitions are exactly the same.

Dividing the keyboard into two sections from middle C, the indicator has two sets of dials, one operating from the upper half of the keyboard and the other from the lower half. Each set of dials consists of a "1" and a "dash" which form a code system by which the player is informed whether he has played or repeated a passage correctly.

Mr. Stauss showed how his indicator could be applied to phrasing, division, legato and staccato passages, etc.

LAS VEGAS FESTIVAL

LAS VEGAS, May 23.—Mrs. John F. Lyons, as general program director, and Clarence Gustlin, as assistant director, will be in charge of Las Vegas Fine Arts Festival, opening on June 15 for an eight weeks' session. Among the artists and teachers listed are: Charles Wakefield Cadman; Cameron McLean, Scotch baritone; Princess Tsianina, Indian singer; Alberto Salvi, harpist; Helen Fouts Cahoon, coloratura soprano, and Drs. Sears, Powys, Blank, and Payne, lecturers. Dramatic productions, art exhibitions and religious services are also scheduled.

Cornell, Iowa, Books Guests

Thirtieth Festival Is Held At Mount Vernon

MOUNT VERNON, IOWA, May 30.—A significant announcement made in the course of the thirtieth annual May Music Festival of Cornell College, held from May 10 to 12, relates to an expansion of the College Conservatory program. Frederick Stock has been made musical adviser to Cornell. Next year four guest instructors will come to the campus for a period of a week each. Two of these, Dr. Howard Hanson, head of the Eastman School of Music, and Jacques Gordon, concert master of the Chicago Symphony Orchestra, have been engaged. Instructors in voice and piano will be announced later.

Announcement was also made that Mr. Stock would receive the honorary degree of doctor of music at this year's commencement exercises.

The festival was marked by the twenty-sixth consecutive appearance of Frederick Stock and the Chicago Symphony Orchestra in their only mid-western concerts besides those given at the Ann Arbor and Evanston festivals.

Florence Austral, soprano, opened the Festival with a varied program which included the Leise, leise aria from Der Freischütz, Ritorna Vincitor from Aida, The Dreary Steppe by Gretchaninoff, and German songs, in addition to lighter English numbers. Appearing with the singer was John Amadio, flutist.

The second concert brought the Gordon String Quartet, new to Cornell as an organization, but headed by Jacques Gordon, concert master of the Chicago Symphony. The program was composed of the quartet in B flat major (Köchel No. 458) by Mozart, Lady Audrey's Suite of Herbert Howells, and Beethoven's Quartet 59, No. 3, in C major.

The orchestra devoted one evening largely to Russian music, including Schéhérazade and the Russian Easter by Rimsky-Korsakow, and Glazounoff's symphony No. 4. Charles Naegle, pianist, was soloist with the orchestra, playing Saint-Saëns concerto No. 5. The Franck D minor symphony and the suite from L'Oiseau de Feu by Stravinsky were also included.

The final concert was divided between the orchestra and the Cornell Oratorio Society. The latter sang The Heavens Are Telling by Haydn, As Torrents in Summer from Elgar's King Olaf, the finale from Olaf Trygvason by Greig, and Hanson's Heroic Elegie, conducted by the composer.

MARGARET E. MAHIN.

The David Mannes Music School

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Announcement for the Season 1928-29 in the INSTRUMENTAL DEPARTMENT

To its established program of courses in which the instrumental and vocal lessons are given individually, the School adds next year, for small and graded groups of pianists, violinists, and violoncellists, the European plan of class lessons; offering, at lower rates, the advantages of study with some of its notable teachers.

Further Information from the Secretary



NADIA REISENBERG, PIANIST

Nadia Reisenberg, pianist, will be under the management of Daniel Mayer, Inc., for the coming season. Miss Reisenberg is well known in concerts and recitals throughout the country. She has appeared with the New York Symphony under Walter Damrosch, the Boston Symphony under Serge Koussevitzky, the Detroit Symphony, and with the Friends of Music. During the past season Miss Reisenberg gave recitals in Detroit, Boston, Chicago, Dayton, and other cities. She is also a member of the Stringwood Ensemble.

ARION SOCIETY AT WHITE HOUSE

The Arion Singing Society of Brooklyn, comprising 120 male voices, paid a visit to Washington, May 18, which included a concert given in the East Room of the White House before the President and Mrs. Coolidge.

AMERICAN OPERA BOOKINGS

The appointment of Harriet Steel Picknerall as business director of the American Opera Company is announced by William T. Carrington, president of the American Society for Opera in English, Inc. Announcement is also made of the engagement of Milton V. O'Connell as organization director.

Mrs. Picknerall is widely known through her conduct of the business and managerial affairs of the Intercollegiate Musical Council and other enterprises. Mr. O'Connell was formerly a member of the editorial staff of the New York Herald Tribune, and later business representative for Fortune Gallo and the San Carlo Opera Company. He will be in charge of the member-city organization work throughout the country.

Visiting Twenty Cities

Plans for the American Opera Company's 1928-29 season include engagements in New York, Boston and Chicago, with proposed bookings in approximately twenty cities between New York and the west. An announcement made by Mr. Carrington, is, in part, as follows:

"The unusually cordial reception accorded to the American Opera Company in its first year of extensive undertakings, decided for us the fact that there is a definite place in the field of music for this organization. Both press and public were highly enthusiastic in their praise during the past season, and more than twenty cities have requested that the American Opera Company visit them during the season to come.

"As a result of this definite indication of the public's interest, it has been decided to extend the activities of the

company, and to add several cities to the regular list of places to be visited annually. As was the case last season, New York, Boston and Chicago will have regular engagements, sponsored by the organizations formed in these centers last year. Other cities in the east and middle west will be visited, with a view to organizing them permanently.

Will Book New Artists

"The direction continues the same as that of last season, with Vladimir Rosing as artistic director, and Frank St. Leger as musical director. There will be approximately the same artistic personnel, with the addition of a number of new American artists, whose names will be announced later.

"Appearances of the company in other cities will result in our being forced to shorten the New York season. Instead of the eight-week series given here last winter, the company will remain in Manhattan one month, not longer. As the organization work progresses, we plan to extend the scope of the company's travelling, to include Pacific Coast cities.

"In passing, comment upon the first extensive season undertaken by the American Opera Company discloses two important facts which bear upon our future policies. First, we presented forty American artists to the public in 165 rôles, thereby affording these singers the one thing so long denied the majority of our native artists,—opportunity to appear in opera. Secondly, the consensus of press and public opinion indicates that we are correct in assuming the company occupies a unique position. We shall adhere strictly to this

position, for upon it has been built the unusual success already won. The public has come to the understanding, we believe, that the American Opera Company is not attempting productions of 'grand opera' of the old European school, but a new, intelligible and intelligent presentation of the classics, with a view to sound practical theatrical effect as well as sufficient attention to the musical and diction elements of the music-drama.

A Unique Place

"The company occupies a place between that held by the old style 'grand opera' and that occupied by the 'opera comique'—and sets a new operatic standard for this country. It is our belief that opera in English, given with respect for its old world traditions and requirements, but with a newer and fresher treatment, will be as well received by the public as any other form of musical production."

Offices of the American Opera Company are now at 119 West Fifty-seventh Street, New York.

CEDAR FALLS COURSE

CEDAR FALLS, IOWA, May 30.—Rudolph Ganz, pianist, composer and conductor, will be featured on the summer entertainment course at Iowa State Teachers' College, giving a piano recital on June 14. Ethel Jones, contralto, will give a recital July 13. Adrien Newens, director of the University of Nebraska Music School, will also appear in the course.

B. C.

ANOTHER PUPIL OF EDWARD COLLINS WINS MASON AND HAMLIN GRAND

CHICAGO, May 25.—The 1928 contest marked the seventh consecutive year in which a pupil of Edward Collins has carried off the grand prize, a Mason & Hamlin piano, in the annual post-graduate piano contest held under the auspices of the Chicago Musical College.

Marshall Sumner has just been awarded this prize. Mr. Sumner is a pupil of Edward Collins of the college faculty, whose pupils have the distinction of having won this award for seven consecutive years.

Another feature of the contest was that in the finals of this year's competition all of the entrants of both piano divisions were pupils of Mr. Collins. The former Mason & Hamlin winners were Adelaide Anderson, Pocatello, Idaho, 1922; Sanford Schluskel, Astoria, Oregon, 1923; Dorothy Kendrick, Dallas, Texas, 1924; Mildred Warner, Chicago, 1925; Eleanor Koskiewicz, Chicago, 1926, and Ruth Orcutt, of Gillespie, Illinois, 1927.

All of these are making places for themselves in the musical world. Miss Kendrick recently gave a very successful New York debut; Sanford Schluskel is on tour as accompanist for Florence Austral, the noted dramatic soprano; and Eleanor Koskiewicz has appeared as soloist with the Chicago Symphony Orchestra, the result of the winning

of the contest held by the Society of American Musicians.



EDWARD COLLINS
Pianist - Composer
Conductor - Teacher

Another pupil of Mr. Collins, Gladys Heath, of Chicago, also was

a prize winner in the 1928 competition, carrying off the Conover grand piano, the prize which is offered annually in the competition open to the graduation class. This is the fifth year that one of Mr. Collins' pupils has won this honor.

Few teachers boast a record equal to that of Mr. Collins. His class, which is a very large one, is made up of pupils from all parts of the country, but in spite of the demand this work makes upon him, he has found time to win distinction as composer, concert pianist and conductor. His "Tragic Overture" won the thousand-dollar prize offered by the Chicago North Shore Festival Association in 1925. This composition has since been played by both the Chicago and St. Louis symphony orchestras, under the composer's baton and is listed for performance next season by the Minneapolis and Boston symphonies.

Mr. Collins played his own piano concerto with the Chicago Symphony Orchestra in March, 1925, at the regular Friday afternoon and Saturday evening programs.

A piano sonata is now in process of completion which the composer expects to introduce to both Chicago and New York next season. An overture, "Mardi Gras," was performed by the Chicago Symphony Orchestra in 1925. In addition, Mr. Collins' compositions in-

clude a ballet, "The Masque of the Red Death," numerous chamber works, some fifty songs and several sets of waltzes for the piano.

As a pianist Mr. Collins is widely known through his recitals in all important musical centers. His comprehensive technical equipment, extensive repertoire, and splendid musicianship have won him a large public and the praise of many authoritative critics. The Chicago Musical College conferred the honorary degree, Doctor of Music, upon Mr. Collins in 1927.

Mr. Collins is American born, a member of a well-known musical family. His sister, Mrs. Katherine Hoffman, has served as accompanist to Ernestine Schumann-Heink for the past twenty years. Mr. Collins studied piano both in Germany and America with Rudolph Ganz, and his studies in composition were pursued with Max Bruch and Engelbert Humperdinck. He has been an assistant conductor at the Wagner Theatre in Bayreuth and at the Century Theatre in New York. During the war his career was interrupted with service as an army interpreter and divisional bandmaster.

Mr. Collins will be widely heard next season as pianist and conductor, also devoting his usual amount of time to teaching and composition.

Lima Music Club Is Retiring

Great Enthusiasm Seen in Music Week

LIMA, OHIO, May 16.—Although the observance of Music Week has been invested with an enthusiasm that has swept the city, Lima's strongest musical organization, the Women's Music Club, will cease to function after presenting its final attraction of the season, a baritone recital by Lawrence Tibbett in Memorial Hall on May 21.

For 38 years the Women's Music Club has brought famous artists to Lima and has taken high rank as a managerial agency. The organization retires full of honors. Its box office sheet shows no financial loss. It has the largest associate membership (more than 1,000) it has ever possessed. Its record of achievement is distinguished; the treasury boasts of property that many music clubs would contemplate with longing eyes.

Newspaper Comment

No explanation of the club's retirement is forthcoming, unless the following remarks made editorially by the Daily Star be taken as official:

"The announcement . . . comes as a sorrowful reflection on Lima's appreciation of the finest of fine arts over which the popular musical organization . . . a brilliant record of achievement; but the vicissitudes of a jazz-loving age perhaps have proved too much for it . . . hence the regretted announcement comes that it shall pass out of the picture. Somehow a thought expressed by Mr. Henry Deisel before the Rotary Club seems to cry out with fresh utterance: 'Ragtime is a disturbance. But I suppose we will continue to have it because all persons are not musical.'"

Music Week Begins

Music Week opened on May 6 in Trinity Church. A magnificent choir of 250 sang under the direction of Millie Sonntag Urfer. Reverends S. M. Davidia, T. W. Hoerneman and F. W. Rohlfing made stirring addresses, and Bertina Miller was the organist. Monday brought recitals and special music in many homes, with teachers in charge. South and Central high schools paraded carrying banners and giving a concert in the public square. Later thousands danced in the square to music sent through huge amplifiers.

A concert was given on Tuesday under the direction of the Kiwanis Harmonic Club. The Elks Male Chorus, the Harmonic Club under Mark Evans, and the Ladies' Chorus participated. R. B. Mikesel was chairman. Led by Millie Sonntag Urfer, six pianists played the Schubert-Tausig March Militaire, Juba, by Dett, and the Gluck-Brahms Gavotte.

Wednesday was public schools day. Contests were held in the grades. Lowell won the largest single prize with its fifth and sixth grade chorus. Horace Mann received highest awards in two numbers and second place in four other events. Other winning schools were Lincoln McKinley, Faurot, Franklin, Washington, Whittier. The combined glee clubs and orchestras of Central and South High gave a concert in Memorial Hall in the evening. Prizes totaling \$98, were given by the Chamber of Commerce. The program was in charge of Violet Lewis, supervisor in Central; F. E. Parks at South High, and C. J. Brodhead of Central. A violin solo by Leonard Hopkins and a xylophone solo by Elizabeth Bowers were featured.

MERIDEN, CONN., May 30.—Two cantatas, A Spring Symphony and Pan's Flute, were features of the third annual Little Music Festival arranged by the Woman's Choral Club.



THE TOLLEFSEN TRIO: CARL TOLLEFSEN, VIOLINIST; AUGUSTA TOLLEFSEN, PIANIST; AND PAULO GRUPPE, 'CELLIST

The Tollefsen Trio will end an active concert year with an appearance at the East Carolina Teachers College in Greenville, N. C., on June 2. April, 1928, marked Mr. and Mrs. Tollefsen's twentieth year of concertizing. They are already scheduled for a long series of engagements for next season.

Orchestra Takes Part

On Thursday a recital was given in the Elks Home at noon, and numerous celebrations throughout the city, culminated in a special performance in the evening of the Lima Symphony Orchestra under the direction of Charles L. Curtis, who was also chairman of the day. Irene Harruf Klinger, president of the Women's Music Club, was soprano soloist. Mr. Curtiss led his fifty men through a fine program.

Friday, the last day, was full of interest to the young musician. The efficient committee consisted of Don D. John, J. W. Beall, Frank Harman and George Metheny. Amateur night was held. There were contests among old time fiddlers, harmonica players and performers on almost everything in the shape of musical instruments. One hundred dollars in prizes was distributed, the Chamber of Commerce being the donor. Contestants came from all parts of the surrounding country.

All performances were free. Boy Scouts were ushers. The following constituted the committee of arrangements: General chairman, A. C. Ca-Jacob; honorary chairman, Ellis E. Jones, Mayor; assistant, Arthur E. Gilman, manager Chamber of Commerce; chairman of programs, Millie Sonntag Urfer; finance, Frank E. Harman; secretary, Marietta E. Day; publicity, J. W. Ball; Women's Music Club, Irene Harruf Klinger; public schools, Violet Lewis; parochial schools, Mrs. Frank Callahan; Y. W. C. A., Ruth Seymour; Y. M. C. A., James Eckford; Ministerial Association, Revs. E. S. Weaver, S. M. Davidia; heads of musical institutions, Aileen Scott, R. B. Mikesel, Fred Calvert, Don D. John, Charles L. Curtiss, O. Ben Schultz, H. B. Adams, George Metheny and R. E. Offenbauer, superintendent public schools.

H. E. HALL.

GIVE CONCERT FAUST

KEENE, N. H., May 30.—The Keene Chorus Club, consisting of 300 voices, under the direction of Charles Sawyer Dunham, presented Faust in concert form in the Colonial Theatre on May 24, before an appreciative audience. The Boston Orchestral Players took part and soloists were Richard Crooks, tenor; Alexander Kisselburg, baritone; Corleen Wells, soprano; Viola Silva, contralto; and Henry Jackson Warren, bass.

Chamber Music Is Presented

Rochester Gives Works by Americans

ROCHESTER, N. Y., May 30.—The tenth concert in the American composers' series, given on Thursday afternoon, May 17, by the Rochester Little Symphony, was conducted by Dr. Howard Hanson. Ethel Codd Luenig, soprano, and Leonardo De Lorenzo, flutist, were soloists.

The program consisted of chamber music. Charles Martin Loeffler was represented by his Cantum Fratris Solis (Hymn of St. Francis) for voice and orchestra, Mrs. Luenig singing the vocal part with remarkable beauty of tone and grace of phrasing. Albert Stoessel's Suite Antique was given a charming performance, with Gustave Tinlot and Gerald Kunz playing the solo violin passages.

Flute Concertino

A concertino for flute and orchestra was an interesting number by Mark Wessel, of the department of theory and composition at Northwestern University, who was present. A pupil of his, David Van Vactor, also had a composition on the program. This was a chaconne for strings which has not only much sensitiveness and beauty, but a fine depth and harmonic color as well. The audience liked it immensely. Dr. Edwin Stringham, dean of the faculty and director of the Denver College of Music, was represented by Three Pastels, very modern and finely orchestrated.

The last number was a suite, The Constant Couple, by Edward Delaney of Santa Barbara, Cal. Mr. Delaney left the audience to guess the story contained in his score, which is extremely modern. The first number is jazz-like in its syncopated rhythms, and the last one led to the belief that the "constancy" must have consisted of bickerings. The audience enjoyed it.

Dr. Hanson made announcements before each number, as the program was broadcast over WHAM. Dr. Hanson also introduced Alfred Human, editor of Singing, who was in the audience and was his guest for the day.

Young Pianist Heard

A recital by Ruth Yalowich, young piano pupil of Charlotte Gregg, assisted by Crystal Waters, soprano, was given in the Sagamore solarium on May 21 before a large audience. Miss Yalowich was heard in a Bach fantasia and fugue, Beethoven's sonata, opus 13, three Chopin numbers and Liszt's Rhapsodie No. 11. Her playing was crisp and clean, with plenty of fluency and reserve power, and her interpretations were intelligent.

Miss Waters was heard in songs by Respighi, Fauré, Ravel, Wolf, Strauss, Grieff, Weaver and Stephen Foster. Another of her items was a song dedicated to her by Harold Vincent Milligan. Her voice is very pleasing, and she uses it with discrimination and taste. Celia Wolberg provided charming accompaniments.

MARY ERTZ WILL.

SING CADMAN CANTATA

AKRON, OHIO, May 23.—The Akron Tuesday Musical Club, celebrated its fortieth anniversary with a guest night program in the First Congregational Church on May 8. The major number of the program was Cadman's cantata, The Vision of Sir Launfal, sung by the Congregational Chorus under the direction of Burton Garlinghouse. William Miller, tenor, and Willis B. Gardner, baritone, were the soloists in this work. In addition there were miscellaneous choral numbers, and solos by Mrs. Rexford Babb and Mrs. L. C. McGinley.



FLORENCE MOXON

Pianist

What the critics thought of her New York Recital at Town Hall, February 29, 1928

NEW YORK WORLD March 1st, 1928

A pianist of authority, poise and thorough grasp of the complexities of a difficult programme, was Florence Moxon, who played in Town Hall last night. She has developed a touch of feathery softness and steely strength, and she seems to know what to do with a pedal without exciting the gods of discord beyond reason.

NEW YORK EVENING TELEGRAM March 1st, 1928

There was nothing banal or commonplace in her playing. She undertakes the performance at hand with fine spirit, and very definitely projects the idea she wishes to carry. Her tone is of good size and considerable depth, and there is a wide range of dynamic expression.

NEW YORK EVENING WORLD March 1st, 1928

Spurred on by her hearty reception, Miss Moxon went about her evening's task with praiseworthy poise and aplomb. Miss Moxon was capable of interpreting Chopin's Nocturne in D Flat in delightful style, with a charming singing tone, technical facility and understanding. . . . the Chopin Impromptu in F Sharp in which she arose to the occasion admirably enough, giving the tricky right hand scale passages of this opus unexpected limpidity and pearliness of touch.

NEW YORK TIMES March 1st, 1928

Miss Moxon was greeted at once as an artist of high musical ideals. Her programme was one for musicians, from Bach and Brahms, Chopin and Debussy, etc. Miss Moxon played Harold Bauer's setting of a Bach partita with captivating clarity of finger technique and pedaling, simple truth of style and deft revealing of the interwoven melodic voices. Her performance throughout evoked long-continued applause.

NEW YORK HERALD TRIBUNE March 1st, 1928

Miss Moxon proved to be a well equipped pianist, playing with marked technical skill and polished runs, producing a tone of commendable candor and sonority. In the matter of shading and interpretation, in what we heard, she proved effective.

MUSICAL COURIER May 8th, 1928

Miss Moxon immediately impresses one as a capable technician and sensitive musician. The mechanical difficulties of her instrument have been mastered, clarity in intricate and rapid passage work, and adequate pedal technique being two notable characteristics of her playing. Her style combines delicate shading effects with volume and brilliance.

MANAGEMENT:
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LEVA TOKMAN, LEADER OF THE TOKMAN QUARTET OF BOSTON

TOKAR QUARTET ENDS SEASON IN BOSTON

Boston, May 30.—The Tokar Quartet under the leadership of Leva Tokman, brought its successful season to a close recently in Jordan Hall, when Paganini's quartet in E major was given for the first time in Boston. Other pieces on the program were Brahms' quartet in A major, opus 26, and Mr. Tokman's piano quartet, Impressions from Newspapers.

MAJOR EVENTS IN TOPEKA

By FREDERICK A. COOKE

TOPEKA, KAN., May 30.—The third Marion Talley scholarship was won by Carl Dews, a young Topeka baritone. For the last four years Mr. Dews has been a student in the Kansas State Teachers College at Hays. He won in a field of forty-two singers.

Mr. Dews was born in Baldwin, Kan., and has acquired his education through his own earnings. For two years he has been president and soloist of the men's glee club at the Teachers' College and director of the Trinity Lutheran Choir at Hays. His teacher is Henry Edward Malloy, director of the music department at the college. He has worked also with J. Alfred Casad, formerly of the voice faculty at Hays. He will be a member, this summer, of the Cathedral Choir Company, a Redpath-Horner group, with which he will tour Ohio.

The Marion Talley scholarship is generous in its provisions. No fixed money value is set by Miss Talley; but

the winner is given lessons in voice, piano, theory and languages, in addition to an allowance for concerts and incidental expenses. The judges were: Dean Donald M. Swarthout, School of Fine Arts, University of Kansas, Lawrence; Dean Frederick Holmberg, University of Oklahoma, Norman, Okla.; Paul R. Utt, director of music, Central Missouri State Teachers' College, Warrensburg, Mo.; Carl Busch, composer, Kansas City, Mo.; D. Austin Latchaw, Kansas City, Mo.; John A. Selby, music editor, Kansas City Star, Kansas City, Mo.

Mary Earlenbaugh of Lawrence, accompanied Mr. Dews.

Gives Violin Recital

Waldemar Geltch, head of the violin department of the School of Fine Arts, University of Kansas, appeared in recital the morning of May 8, at the Young Women's Christian Association building, as a part of the entertainment of Music Week here. The recital was sponsored by the Topeka Music Teachers' Association, Clarence Messick, president. Mr. Geltch was accompanied by Etta Odenbrett Geltch. On his program was music by Wieniawski, Sarasate, Vivaldi-David and Cotten.

Walter Fox, Mrs. W. A. Harshbarger and Mrs. A. J. Clark were received into the organization. Announcement was made of a meeting May 22, at which Robert Service was to preside.

Grace V. Wilson, supervisor of music in the public schools for nine years, has accepted a similar position in Wichita, Kan. Under Miss Wilson's direction, the high school took first musical place in the state for several consecutive years.

Five Junior high schools combined in a Music Week program on May 10 under the direction of Grace V. Wilson.

An organ, having the greatest number of pipes of any instrument in Topeka, has been given to the First Methodist Episcopal Church in memory of Mrs. George C. Bowman by George C. Bowman and his daughters, Mrs. S. K. Everingham and Mrs. Langston Bacon.

The Lowman Memorial Choir announced a cantata, Paradise by Lerman, for May 20.

Jackson's Twenty-third Regiment Band plans a series of nine city concerts this summer, in addition to outside engagements. At a recent meeting the following officers of the band were elected, H. G. Brown, chairman; Dr. J. L. Ranson, secretary; B. Anderson, member officers of the band are William Shaw, president; Kirk Pinkston, manager; Joseph Thompson, secretary.

George W. Barnes, for seven years choirmaster and organist of Grace Cathedral (Episcopal), has tendered his resignation to take effect Sept. 1. At that time Mr. Barnes will leave Topeka to take a similar position in St. Paul's Episcopal Church, Flint, Mich.

In the seven years Mr. Barnes has been at Grace Cathedral, the choir has been increased from eleven voices, to ninety-five, and is reputed to be among the best choirs in Kansas, of any denomination. Mr. Barnes is especially noted for his work in the training of boy voices.

During the last sixteen years, more than 700 choir boys and twenty-five solo boys have taken Mr. Barnes' course of choir training.

Seattle Choir Sings Legend

Cantata by Buck Given by Oratorio Society

SEATTLE, May 30.—Buck's cantata, The Legend of Don Muncio, was sung recently by the Seattle Oratorio Society, John W. Bixel, conductor. This chorus, in its sixth season, was assisted by Walter Reseburg, Luella Stanhope Heighton, Jay Thatcher, and Lela M. Thatcher in an attractive presentation of the work.

Viola Bergljot Stevens, violinist, and Kenneth Glenn Lyman, pianist, gave a joint recital and were well received.

Kenneth Glenn Lyman presented his class of Progressive Series students in recital, and awarded diplomas to those finishing the course.

Horace White gave a piano concert in the Cornish Theatre, listing as his principal number the Beethoven sonata in D minor. Groups by Brahms, Chopin, Debussy, and Bach, rounded out a scholarly program.

Lillian E. Spring directed a concert in Fremont Baptist Church, when Agnes Johnson, Temple Miller, Ethel Hilton, Genevieve Thompson, Imogene Lehman, Roberts Griesinger, Helen LeMont, and Elaine Johnson were soloists.

Sing Shelley Music

Music by Harry Rowe Shelley was featured at a concert given by choir and soloists of Queen Anne Methodist Church, under the direction of Joseph H. Greener.

The Marriage of Nannette was the comic opera given by the boys' and girls' glee clubs and orchestra of Broadway High School, directed by Vern D. Delaney.

Carl Paige Wood, of the University of Washington music faculty, spoke on Bach at the monthly meeting of the Washington Chapter, American Guild of Organists, in this city.

The Woman's Century Club Chorus, directed by Claude Madden, sang in concert, May 14, assisted by James R. Harvey, tenor, and a harp ensemble comprising Fern Richards, Marguerite McIntyre, Bonny Mary Anderson, Alece Graves, Hubert A. Graf directed the harpists.

Boris Malsky, baritone, gave a program in the Spanish ballroom, Olympic Hotel, with Kolia Leviene, 'cellist, and Carolyn Tower, pianist, assisting, on May 14.

Eva Glenn Chamberlin presented two of her young pupils, Elna Peterson and Carmelita Johnson, in recitals.

Wilfred Reault, student of Arville Belstad, gave a piano program in Plymouth Church and was assisted by Billie Mick, boy soprano. Ruth Wohl-gamuth accompanied.

Mary Louise Weeks appeared in a piano recital in Cornish School, with Phila Klam, Scandinavian singer, assisting.

DAVID SCHEETZ CRAIG.

STORM LAKE, IOWA, May 16.—Lloyd Swanson has been appointed director of music at Buena Vista College. He has recently been assistant director of the Drake University Glee Club and will be graduated from Drake university, Des Moines, in June. B. C.

Jacques GERSHKOVITCH

Excerpts from the New York Press:

GERSHKOVITCH WINS OVATION AT DEBUT

Tumultuous Recall for Russian Conductor



"... A crowded and cordial house listened to the symphony. It applauded Moussorgsky's Night on the Bald Mountain, Glazunov's Stenka Razin and an unfamiliar ballet fragment, The Soul of a Harp, by Avshalomoff. The new leader, who studied under Rimsky-Korsakoff, Glazunov and Tsherepnine, and coached abroad in conducting with Nikisch, showed himself no poseur, but a musician intent

on a true reading of the score before him."—The Times.

"... Mr. Gershkovitch effected his debut last night with results that were flattering indeed, judging by the torrid behavior of the audience at the finish of each number."—The World.

"... Mr. Gershkovitch is an energetic, earnest conductor who knows what he wants from his men and apparently gets it. His reading of the symphony had spirit, color and dramatic significance. The tempos and emphases were frequently a departure from conventional readings but were none the less interesting and effective because of that. The musicians showed an instant and eager response to the conductor's directing, and gave, as a result, a brilliant and scholarly performance of the program."—New York American.

"... Mr. Gershkovitch conducted with vigor, with evident competence and ability to transmit his wishes to the orchestra in conservative readings."—The New York Herald-Tribune.

"... The concert began with Tchaikowsky's Fourth Symphony. With ideas on tempo quite different from the ideas of other conductors who have given this work during the orchestral season that really ended three weeks ago, Mr. Gershkovitch did make the music vital. At first some of the eighty-five players from the Philharmonic Orchestra which composed the orchestra for this occasion, played indifferently, but the conductor's vigor soon engaged their attention and they worked hard and well."—The Evening Post.

"... Nearly everybody had been engaged as guest conductor this year, and I suppose it was a mistake or an oversight which left Jacques Gershkovitch out of it. It was a Russian's selection, this program, and an artist's. It showed taste and it showed spirit. It was daring, too, for Mr. Gershkovitch to add the organ solo to a debut of himself. But it exhibited the qualities I note first in him: sincerity, honesty, musicianship and courage."—The Morning Telegraph.

"... Mr. Gershkovitch modeled its fevered and hypnotic phrases with considerable success. The latest of band masters to be sent us by Russia, he may justly claim the attention of the public. We found his tempi throughout the symphony uncommonly agreeable and the moods of the music discovered in him an able interpreter. It was an interesting concert, introducing to a New York audience a conductor of pronounced talent."—The Brooklyn Daily Eagle.

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Classes for Conducting Listed by Weingartner

WRITING from the Musikschule und Konservatorium at Basle, Felix Weingartner makes the following announcement:

"The success of the class for conducting, under my personal supervision and tuition, was so great, that in the year 1928-29 I intend to give two such classes. One will continue throughout the school term. The other (in June, 1929) will be for advanced students with full orchestra of the Basel Orchestral Society. As students in this second class will have a full orchestra at their disposal, it is an opportunity for young conductors to perfect themselves in their art.

"The ordinary class of the year's term has the advantage that, apart from the regular lessons and free meetings with discussions, the students are able to follow all my rehearsals both in the concert hall and theatre. For particularly gifted students there is also the possibility of direct occupation.

"FELIX WEINGARTNER."

Portland Hears Contralto

Oregon Governor Pays Tribute to Diva

PORTLAND, ORE., May 30.—Ernestine Schumann Heink, assisted by Florence Hardeeman, violinist, and Katherine Hoffman, accompanist, won an impressive ovation, when she gave a concert on May 16. I. L. Patterson, Governor of Oregon, and Mayor George L. Baker interrupted the program to pay a tribute to this distinguished artist. Arias from Mignon and Götterdämmerung and a score of songs marked the one hundred thirty-seventh concert given by Mme. Schumann Heink in the northwest under the management of Lois Steers, of Steers and Coman. The diva's first appearance in this connection was made twenty-five years ago.

The MacDowell Club Chorus, directed by W. H. Boyer, and assisted by Otto Wedemeyer, baritone, was heard at the closing session of the club's fourteenth season. Genevieve Kleeb and Mrs. L. W. Pennington sang the incidental solos in Saar's The Nile and in Night Beloved by Harris. May Van Dyke and Alice Johnson were the accompanists. The newly elected officers of the club are Reatha Fowler Miller, president; Mrs. Miles D. Warren, vice-president; Mrs. Ross J. MacDonald, and Mrs. A. Monroe Sanders, secretaries; Mrs. C. Ralf Miller, treasurer.

Mrs. E. E. Watson, music librarian at the central library, arranged daily programs during Music Week. Studios represented were those of Martha Reynolds, Mary Gordon Forbes, Ella Connell Jesse, Edith Collais Evans, Elsie Lewis, Ted Bacon, Jocelyn Foulkes and Frances Mulkey.

The Alumnae Association of St. Helen's Hall presented Ivaloo Eddy, reader, and Sadie Jacob, pianist, of Spokane, in a significant music-drama recital. The program included King Robert of Sicily, with a musical setting by Cole, and A Tale of Old Japan, given with an adaptation of Coleridge-Taylor's accompaniment.

JOCELYN FOULKES.

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ST. LOUIS CHIEF EVENTS

By SUSAN L. COST

St. Louis, May 30.—Music clubs, choral societies, churches, schools and private teachers combined their efforts to make Music Week a great success. Under the chairmanship of Mrs. Frederick Nussbaum concerts of many kinds were heard throughout the city, presenting various combinations of voices and instruments and containing a number of highly interesting numbers.

Of particular note among events were the production of Mendelssohn's oratorio St. Paul by the Oratorio Society; program arranged by the Musicians' Guild, co-operating with the Scottish Rite Masons; the concert offered by the choir of St. Michael's Archangel's Russian Orthodox Church, and the second annual conference of the eighth district Missouri Federation of Music Clubs.

The Oratorio Society's production of St. Paul was under the direction of William B. Heyne. Solo parts were assigned to Helen Traubel, Emma Jackman, Fred Wise and Bernard Ferguson. The chorus showed fine training, and the soloists were also applauded. The Society was accompanied by a thirty-piece orchestra.

A Superior Event

The concert given by St. Michael's Choir proved one of the superior events of the week, for while the choir is only seven years old, it shows the unerring and intelligent leadership of Rev. Joseph Hunchak, priest of the church. On this occasion the program was made up of Russian folk songs, hymns and a few Russian dances.

The conference of the eighth district Federation of Music Clubs in the Congress Hotel was an all-day session. The morning was filled with business discussions and reports, followed by a luncheon. In the afternoon a program of works by St. Louis composers was given, a Junior Club program coming later.

The Musicians' Guild concert, with the Scottish Rite, was the final important event of the week and brought forward many prominent musicians. The outstanding feature of the program was an ensemble of sixteen pianists at eight grand pianos playing Dvorak's New World symphony and Tchaikovsky's March Slav, under the leadership of William A. Parson.

Ernest R. Kroeger's contribution to Music Week was a lecture-recital on Wagner's Mastersinger of Nuremberg, given in the Progressive Series Recital Hall. Leo C. Miller and his assistant teachers, June Weybright and Jeannette Gohl, presented a recital in the Academy of the Sacred Heart, where they make up the faculty of the music department. Among organ recitals were those by William Theodore Diebels in the New Cathedral and E. Prang Stamm in the Second Presbyterian Church under the auspices of the American Guild of Organists.

Barrère Conducts

The Little Symphony Orchestra, conducted by George Barrère, appeared on a recent evening as the last attraction on the Principia Course. The program contained Mozart's symphony No. 2 in D major and compositions by Rousseau, Griffes, Albeniz, Gluck and Pierné.

Grace Terhune, soprano, and Esther Schelp, contralto, gave a recital on

May 14 at the Artists' Guild. They were presented by Margaret Chapman Byers, whose pupils they are, and in whose studios they are assistants. Miss Terhune has a lyric voice of unusual clarity. She sings true to pitch, with intelligence, fine technic and phrasing. In addition, her diction is exceptional and her poise excellent. Miss Schelp also has a fine technical equipment and uses her colorful contralto voice with fine regard for phrasing and shading. Their program was well chosen. Miss Terhune's outstanding numbers were Haydn's My Mother Bids Me Bind My Hair; Bachelet's Chère Nuit, and Hageman's Me Company Along. Miss Schelp's best contributions were Song of India, Brahms' Sapphische Ode and the Spinning Song, arranged by Reiman, the two latter showing her admirable German diction. In duets from Lakme and Brahms' Les Bohemiennes the voices blended nicely.

Civic Orchestra

The Civic Orchestra, under the direction of Max Steindel, gave its final concert of the season in Soldan High School. This body of young amateur musicians gave enthusiastic response to Mr. Steindel's leadership and presented a program in the manner of a veteran ensemble. Mr. Steindel had as assistants Louise Evers, a young cellist of much promise, and George Mecholson, baritone.

Beulah Appelman, pupil of Leo C. Miller, made her début in a piano recital at the Artists' Guild on May 16. With dexterity and facility she played the following program: Thou Art Repose, Schubert; Rosamunde Ballet, Schubert-Ganz; Impromptu in B flat, Schubert; Soirée de Vienne, No. 6, Schubert-Liszt; Sonata, opus 2, No. 3, Beethoven; Ballade, G minor, Chopin; Alceste Caprice, Gluck-Saint-Saëns; Isle of Shadows, Palmgren; Danse of Fire, De Falla; Jumbo's Lullaby, Serenade of the Doll, Little Shepherd, Golliwogg's Cake Walk, Debussy; Concert Etude, MacDowell.

Artist Guild Recital

Alfred Schmied, of the faculty of the Leo C. Miller Studios, gave a recital on May 17 at the Artists' Guild. Mr. Schmied proved an artist of genuine understanding and a performer of intelligence, versatility and fine technic. His program was: Sonata, opus 31, No. 2, Beethoven; Impromptu in A flat, Schubert; Rondo Capriccioso, Mendelssohn; Ballade in D minor, Kaun; The Juggleress, Moszkowski; The Night, Huss; Forest Murmurs, Dohnanyi; Consolation, in D flat, Liszt; Etude, La Chasse, Paganini-Liszt; Rigoletto Paraphrase, Verdi-Liszt.

Selma Frank, gifted young pupil of Leo C. Miller, recently won a scholarship at the Curtis Institute of Music in Philadelphia. The judges were Josef Hoffman, Isabella Vengerova and David Caperton. Miss Frank is the daughter of Dr. and Mrs. Philip Frank.

WINNIPEG, May 30.—John M. Moncrieff, bass of the American Opera Company, is spending a holiday in Winnipeg.

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Buenos Aires Opera Series Will Include Novelties

MILAN, May 10.—Fra Gherardo by Pizzetti, Mulé's Danfi, Goyescas by Granados and Esposito's Frenos are among the novelties scheduled to be given at the Teatro Colon in Buenos Aires by Ottavio Scotti, impresario of the Royal Opera House of Rome, and his company. The season is to last three months and Tullio Serafin, of the Metropolitan, will be the principal conductor. Others to share his work will be Egon Polack of the Hamburg Opera House, Franco Paolantonio and Ferruccio Caluso. Among the members of the company are Beniamino Gigli, Giacomo Lauri-Volpi, Otto Wolf and Frederick Jagel, tenors; Claudia Muzio and Bianca Scacciati, sopranos; Gabriella Besanzoni, Luisa Bertana and Maria Olcewzka, mezzos; Benvenuto Franci, Emil Schipper and Riccardo Stracciari, baritones; Ezio Pinza, Alexander Kipnis and Adamo Didur, basses. Some of these artists are members of the Metropolitan and Chicago companies.

F. C.

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Following another extensive concert tour of America next October, November and December and her seasonal appearances with the Metropolitan Opera Company during January and February, *GALLI-CURCI* will leave America for four months to fulfill her first concert tour of the Orient.



FRANK LA FORGE, PIANIST, COMPOSER AND VOCAL COACH, WHO HAS APPEARED WITH HIS PUPILS ON SEVERAL OCCASIONS RECENTLY

La Forge Artist Makes Many Appearances

Frank La Forge, composer-pianist, and his artist pupil, Harrington Van Hoesen, baritone, gave a concert at the Bowery Mission on Wednesday evening, May 23rd. They appeared in alternating groups and were cordially applauded by the capacity audience that attended. Mr. La Forge played solos and Mr. Van Hoesen's accompanist.

Mr. Van Hoesen has been heard on numerous occasions lately. He sang the rôle of Elijah in two performances of Mendelssohn's oratorio in Tarrytown N. Y., on May 1 and in Yonkers on May 4.

Late Season Concerts in New York

Ralph Rose Plays

THE Mozart D major concerto served as vehicle for a violinist of tender years at the Wanamaker Auditorium on Monday, May 14. Ralph Rose, Jr., the protagonist in question, displayed a commendable musical taste, slightly hampered by an as yet insufficient technique. Especially in the Andante, the young artist showed his averseness of the sentimentality which so often tends to spoil the performance of this beautiful movement. Four transcriptions by Press, including one of Godowsky's *Alt Wien*, and the *Allegro of Lalo's Symphonie Espagnole*, were included in Master Rose's offerings. Milton Katz was the accompanist. J. Thurston Noé, organist, presented selections by Boccherini, Mendelssohn and the Lumber Jack Dance from the *Adirondack Sketches*, by Eastwood Lane. Mr. Noé also accompanied Edna Beatrice Bloom, soprano, in some songs by Rogers, Ganz and Cadman.

B. F.

the spiritual, mental and imaginative qualities that go to make up our ego, demanding the cooperation of each human unit in the group. The dance, according to Miss Strauss, is Life; it has to be the highest expression of a definite vision. The audience cooperates by supplying its own philosophy. The evolution of life throughout the Ages from Formlessness through Consciousness, Evolution, Realization, Soil, Lyrical, Sensual, Artificial and Modern to Future, was the program of the recital. The cooperation of the members making up the group was excellent on the whole; humorous and dramatic moods were portrayed with perfection alike, to the evident delight and enjoyment of the audience. The lighting effects, supplied by Anton van Dreck, were very effective, as were the simple costumes, designed by Joseph Mullen. To one, at least, this recital proved conclusively that dancing definitely has its place as an independent art, not necessarily co-ordinated to music.

B. F.

Mr. Civoru Sings

A large and stridently enthusiastic audience heard Anton Civoru, Russian bass, assisted by Betty Francis, soprano, and Edith Jertson, pianist, give a recital in Steinway Hall on May 18. Hampered by a cold, Mr. Civoru made his way heavily through Schubert's *Wanderer* and Tchaikowsky's *Night*, struck a ponderously sentimental note in *The Lover's Gift* by Eleanor Davis, and concluded his first group with Mozart's *Madamina! Il Catalogo E' questo*. From a dramatic aspect the two last numbers on Mr. Civoru's second group were most striking. The *Song of the Flea* a la Chaliapin and *The Mother* by Paschalov furnished an ample opportunity for display of vocal histrionics.

Miss Francis' voice was reasonably clear and amply powerful. She utilized a demure air which served excellently for such numbers as Novello's *Little Damsel*. Among the most competent parts of the program was Miss Jertson's playing of Beethoven's *Rondo in C* and a Chopin *Etude in C minor*. Her technique was excellent and she played with a fine appreciation of her material.

V. C. T.

Dancing Without Music

SARA MILDRED STRAUSS and 11 of her pupils presented a program of "Compositions in Dance Form without musical accompaniment" at the Guild Theater on April 29. The essentially rhythmic quality of their motions more than compensated for the absence of a musical background. While in Germany the Mary Wigman school has passed the experimental stage, Miss Strauss is confessedly still forming a definite conception of her ideal expression of life. She evidently wishes the dance to be an abstract realization of

Chandler Goldthwaite, Organist

AN organist of excellent attainments made his initial bow to the New York public at the Wanamaker Auditorium on Thursday, May 17. Mr. Goldthwaite has appeared with the Detroit, Minneapolis and Los Angeles forces, and in the Hollywood Bowl concerts; for a time he was municipal organist of St. Paul. At his New York recital he played the *Bach Fantasia and Fugue in G minor*, the *Franck Pastorale*, the *Intermezzo from Widor's Sixth Symphony*, and a caprice and staccato *Etude* composed by himself. Also a *Milhaud Sumare* (Brazilian dance), and smaller numbers by Vierne, Samalbeuilh, Dupré, Jepson, Swinnen and Mulet. The recitalist succeeded in captivating his audience by his tasteful presentation of these selections, and he gave four encores.

Dhimah Dances

IN a program of pronounced rhythm and creative imaginativeness Dhimah, assisted by Blanche Evan, Etile Saiken, Frances Graham, danced in the Guild Theatre on Sunday evening, May 13. To music by Bach, Dhimah expressed an emotional Madonna, after El Greco, employing that painter's typical reds, blues and browns in her costume, and assuming the many poses in which El Greco portrayed the Madonna, so co-ordinating them as to make a consecutive life story.

Danse Poems, to declarations from the Koran were danced to the potent and inevitable beat of a drum. Gopi's Complaint, danced as "a memory to Roshanara" was a simple, oriental theme whereas Bustamente's Hindu Nautch was quite in the vivid manner, peculiar to this dance. Bartok music was played for a series of Czech dances. There were also dances to the music of Handel, Scarlatti, and Chopin. Geraldine Chanin was pianist.

An announcement read that ten per cent. of the receipts would be given to the new Dance Temple which Michio Ito and associated artists expect to erect this summer on the East River. I. L.

Mozart at the Mannes

THAT delightful but seldom heard *Toperetta*, Bastien and Bastienne, a pastoral idyl in two acts, composed by Mozart when he was only twelve years old, was produced at the David Mannes Music School on Saturday evening, May 12. Twelve members of the Senior Orchestra of the school, conducted by Mr. Mannes, provided the accompaniment. Elinor Ramsay's *Bastienne* had all the youthful, delicate charm, now coquettish, now sentimental, one could wish for; Edward O'Brien, who played and sang the part of the youthful shepherd, her mate, entered into the spirit of the performance, as did all participants, with a youthful zest. Peter Chambers was *Colas*, the old shepherd, who, by a playful intrigue, succeeds in bringing his two friends together. All the young artists were students of the school, and only Mr. Chambers, who joined the American Opera Company this year, had made his professional debut. The slight comedy-with-music was finished within the all too short space of an hour.

B. F.

Loris Gratke Heard

LORIS GRATKE, a newcomer in the musical world of New York, created an exceedingly favorable impression in her first appearance in Steinway Hall, on Tuesday, May 22. The *Vitali Chaconne*, an established favorite, was given an energetic and brilliant interpretation. Miss Gratke next played the *E minor concerto* by Conus, and solved its many technical problems with apparent ease. Two groups of lighter fare, included compositions by Chopin.



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Music a Major Subject

(Continued from page 4)

"Colleges have not offered degree courses in public school music because there has been no requirement that the supervisor shall have well-balanced and adequate training. The unprecedented development of the study of music during the past twenty years in the homes, public schools, and colleges of the United States has created a demand for adequately trained teachers and supervisors greatly exceeding the supply."

Divisions For Supervisors

Courses for supervisors of music given at the New York University department of music education come under the following divisions: sight reading, dictation, harmony, melody, keyboard harmony, form and analysis, pedagogy of theory, the teaching of music, rote songs and song interpretation, conducting, chorus, music appreciation, the teaching of music appreciation, history of music, the teaching of instrumental music, class piano teaching, practice teaching, Dalcroze Eurythmics, principles of educational psychology, systematic supervision, and public speaking for teachers.

The requirements for admission to the New York University department of music education as announced, are as follows: a general academic education representing a four-year-post-high-school course; an acceptable singing voice (this requirement applies to the courses for directors of music, professional singers,) and conductors; the ability (a) to recognize and write from dictation (either sung or played upon the piano) simple tonal groups; (b) to recognize and represent two- and three-part measure; the ability to sing at sight with reasonable accuracy and fluency music such as simple folk tunes and hymns; ability to pass an examination in the rudiments of music, including (a) knowledge of staff degrees; (b) clefs; (c) note values and measure signatures; (d) key signatures; Piano requirement—the ability to play a simple hymn in four parts with or without the notes.

Determining Admission

Admission to all classes is determined by individual classification at the opening of the session. Students who have had previous training may gain advanced standing through these classification examinations. Credit will be given for all courses passed at entrance. All new students should be present on Friday morning, July 6, and report to the Music-Education building. The entire faculty will be in attendance to classify new students. Former students should register Saturday, July 7.

All classes will meet for regular work on Monday morning, July 9.

Officers of administration of the summer school are: John William Withers, dean of the summer school and of the School of Education; Milton Early Loomis, director of the summer school and of the Institute of Education—assistant dean of the School of Education.

Competitions for the scholarships will be held on July 7, and will be open to all summer school students in the department of music. A free scholarship in piano, with the privilege of studying with Suker is offered. All summer school students in the department of music education are eligible. A violin scholarship with Paul Stoeving will be awarded as a result of a competition to be held on July 7.

The summer school has entered into an arrangement with members of the staff of the department of music education to offer private instruction to Summer School students only.

Reunion week, Aug. 9 to 16, is a part of the activity of the Summer Graduates Association. A large number of summer graduates returned for re-



CANADIAN FOLKSONG AND HANDICRAFTS FESTIVAL, QUEBEC, MAY 24-28
BACK ROW: LEFT TO RIGHT: GERARD GELINAS, PIERRE PELLETIER, LEON ROTHIER, RALPH ERROLLE, SIGNOR AGNINI, VICTOR DESAUTELS. FRONT ROW: LEFT TO RIGHT: WILFRID PELLETIER, GENEVIEVE DAVIS, J. M. GIBBON, CEDIA BRAULT, JEAN BECK

union week last year; sixty others attended the entire session working toward a degree. The University offers a permanent scholarship, giving free tuition for the academic year, to be awarded each year to a member of the Summer School Graduates Association. A loan of \$400 from the summer graduates loan fund is also available for the scholarship student. Application for the scholarship should be made to M. Claude Rosenberry, state director of music, Harrisburg, Pa., chairman of the committee awarding the scholarship.

For the fourth consecutive year, sixty students selected from the advanced chorus will form the choir of the First Presbyterian Church, Twelfth Street and Fifth Avenue, during the summer school session. Dr. Dann will direct the choir.

WELCOME SINGER HOME

Wichita Prima Donna
Is Cordially Received

WICHITA, KAN., May 30.—An audience that filled the Forum to overflowing assembled on May 22 to hear the home-coming concert of Kathleen Kersting, a Wichita girl whose voice so impressed Emma Calvé five years ago that the diva took her to France for special training. From Mme. Calvé, Miss Kersting went on to other teachers, and has been making successful appearances in several Italian cities. Her home program was brilliantly rendered, and called forth numerous demands for encores. The accompanist was Otto L. Fischer, a local pianist.

The annual Wichita composers' concert was given on May 23 in the Roosevelt Intermediate High School under the auspices of the Wichita Musical Club, which has sponsored these programs for sixteen years. The composers represented were Thomas H. Alpress, Mary Bowling, Rita Zane Cetti, Otto L. Fischer, Mrs. E. Higginson, T. L. Krebs, Mary H. Myers, Gertrude McCormack Seaman, William E. Snyder, Harry R. Wilson and Helen S. Wright. Theodore Lindberg and Thurlow Lieurance contributed arrangements of Swedish folk songs and an Indian war dance.

PUBLISH ORIGINAL BORIS

The score of Boris Godounoff, is about to appear for the first time, after sixty years, in the form in which it was written. Hitherto only an altered version has been heard. The Oxford University Press American Branch is publishing the genuine 1868 text, edited from the only existing manuscript in the author's handwriting.

Folk-Art in Quebec

(Continued from page 7)

Hector Gratton's composition was a gay and at times lightly pensive work which sounded well.

Arthur Lloyd's Suite

At the Friday evening concert the orchestra of the 22nd Regiment played Arthur Cleland Lloyd's orchestral suite which won Mr. Beatty's \$1,000 prize. The composer is a young man of twenty living in Vancouver. His work, while not highly original in treatment or scoring, was an admirable accomplishment for a young man. Its workmanship was excellent and it caught a great deal of an authentic air of antiquity in the manner in which the moods of the old chansons was maintained. There were nocturnes and aubades sung by Cédia and Victor Brault, there was a series of nightingale songs sung by Mme. Dusseau and harmonized by Alfred Laliberté, who also assisted at the piano. One wonders a bit if some of these old airs weren't subjected to a rather modern treatment. But no matter. This group contained some of the loveliest material of the Festival and again Mme. de Dusseau proved to be a sensitive interpreter of unquestioned artistry.

An elaborate staging of L'Ordre de Bon Temps followed, "a faithful picture of a love feast of the aforesaid merry Order established at Port Royal in 1606 to enliven the winter of the settlers and traders of Acadia in New France." This work was interspersed with authentic chansons sung by Léon Rothier, Rodolphe Plamondon, Ulysse Paquin and a chorus. The work was staged with great care and accuracy but suffered somewhat from lack of rehearsals.

The hit of the evening, as usual, were the "folk dances in a Stockade," with Pierre Guerin, Mme. Victoria Paquet and Abraham Renaud performing their inimitable dances to the music of the five fiddlers of the Ouellet family. Here was something so real, so authentic and unspoiled, so flavored with what is meant by folk music but what is seldom actually seen or experienced that the unaffected offerings of these people overshadowed everything else at the Festival.

The fourth concert on Saturday afternoon was a long and elaborate program featuring the following artists: France Ariel Duprat and Armand Duprat in chansons of Bretagne and Saint Onge, the Hart House String Quartet playing

a new work by Miss Wyatt Pargeter of Bournemouth, England, round dances and songs by a group of Quebec children under the direction of Mme. Jeanne Duquet, and a series of pastourelles transcribed and prepared by Jean Beck and sung by Mme. Juliette Gaultier accompanied on the viola by Jean Beck, and popular Canadian chansons sung by Leon Rothier.

Mme. Gaultier sang with her usual authority and richness of style. Her phrasing was excellent and her interpretations were wrought with a keen regard for their moods and style. In the evening she sang another group of songs admirably arranged by Marion Bauer with a viola accompaniment played by Milton Blackstone. Mr. Rothier, too, won honors with his fine robust artistry and delightful diction.

The presentation of round dances and play parties by the Quebec children was wholly delightful and showed in every detail the thorough training and preparation the children had received. The costumes were most attractive, representing a period in the eighteen forties or fifties. The children sang well and one young lad, Georges Henri Dugal, sang Compere Guilleri with all the assurance and style of a veteran. He was also the possessor of an excellent and resonant tenor voice.

The Festival ended last Monday evening with a brilliant costume ball in the great ball room of the Chateau Frontenac. Lumberjacks, farmers and rivermen mingled in minuets and round dances with gentry wearing every conceivable costume from Chinese mandarin coats to the top hats, cloaks and crinolines of the 19th century. The grand minuet was lead by Mme. L. A. Taschereau.

The afternoon concert at the Chateau opened with "La Guignolee," and a Christmas Eve group of songs by the native singers celebrating the old Quebec custom of going about at Christmas in parish sleighs collecting alms for the poor.

Juliette Gaultier, the Canadian singer from Toronto, and J. Campbell McInnes were other important artists on the program.

The final number on the list of offerings was the Canadian national anthem, "O Canada." Then William J. Guard, of the Metropolitan Opera House made a brief speech in which he paid tribute to the Festival on behalf of those who came to Quebec from the States.

In Connecticut

HARTFORD, CONN., May 30.—A departure from the custom of the Hartford Oratorio Society was made on May 18-at the annual meeting when a member on the associate but inactive list, Anson T. McCook, was elected president. The vote was unanimous. Other officers elected at the meeting, which was held in the parish house of the Asylum Hill Congregational Church were: Vice-president, Mrs. Roger M. Eldred; secretary, Dr. R. H. Stow; recording secretary, Emma M. Trebbe; treasurer, Bertha Z. Pilgard; assistant treasurer, Jessie M. Whittlesey; librarian, Robert Young; business manager, Burton Cornwall; executive committee, A. J. Stafford, Grace Brown Maher, Helen Seymour Burnham, Chester M. Walch, Clara M. Sears and Frances McCook.

The first public performance of Munson's mass in E flat was given by the Hartford County Choral Society and Orchestra under the direction of G. Curtis Munson in West Granby Methodist Episcopal Church on Sunday evening, May 20. The pianist was Louise S. Kuchta.

Mabel Collins, soprano; George Jones, tenor, and G. Harold Smith, pianist-accompanist, were featured at a meeting of the Vermont Club of Hartford on May 18.

Pupils of the local grammar schools were announced to give a program entitled Ye Little Olde Folks' Concert, under the direction of Doris Raynor, music supervisor, in Lyman High School Auditorium on May 25.



CLEVELAND INSTITUTE FACULTY PICNICS

Music was forgotten by Cleveland Institute of Music faculty members picnicking with their friends in the country. Mrs. Franklin B. Sanders, director, is standing. Mr. Sanders, Jean Martin, Edward Buck, Marie Martin, Ruth Edwards, Mrs. Beryl Rubinstein, Ward Lewis, Mrs. Quincy Porter, Corrine Rogers, Mrs. Charlotte Demuth Williams, Mrs. H. A. Edwards Beryl Rubinstein, and Mrs. Andre de Ribaupierre, make up the group. The children are Antionette and Madeleine de Ribaupierre, daughters of Andre de Ribaupierre, director of the violin department.

Hackett Sings at Club Event

Maier Praises Spirit of Kansas City

KANSAS CITY, Mo., May 30.—The Kansas City Musical Club, at its annual breakfast, held recently in the Hotel Muehlebach, heard Arthur Hackett, tenor, in several groups of songs. Mr. Hackett, who had the excellent assistance of Mrs. Frederick Shaw at the piano, won marked approbation for his generally artistic performance. Guy Maier, guest of honor, spoke briefly in praise of general local conditions and lauded Mabelle Glenn, supervisor of public school music, for the excellent system used in the schools. Mrs. Charles Bush, president of the club, presided.

Three recitals, stirring deep local interest were those recently given by Jack Lloyd Crouch, pianist of Edwin Hughes' New York Studios; Izler Solomon, violinist, student of Michael Press, New York, and Gladys Schnorf, pianist, who will leave in June for study in Europe. Both Mr. Crouch and Mr. Solomon were presented by the Kansas City Music Educational Society.

Carl Busch, composer and instructor of composition at Horner Conservatory, was signally honored, May 1, when the school presented a program of his compositions in Conservatory Hall. The Hunter's Horn, a cantata, heard here for the first time, was effectively sung by a chorus of women. Enthusiasm ran high through the program.

Ernestine Schumann Heink will open the Republican National Convention, June 12, the day after the opening of her first master class at the Horner Institute—Kansas City Conservatory. Enrollments have been received from several foreign countries and from almost every state in the union. One scholarship, that offered by the Schumann Heink Chapter of Disabled Veterans, has been won by Ruth Montgomery, soprano. The contest for the three scholarships offered by Mme. Schumann Heink will be held early in June.

Mrs. Joesin Hartman Vollmer will assist Mme. Schumann Heink as accompanist and coach during the five weeks' class. BLANCHE LEDERMAN.

CONCERTS IN PITTSBURGH

By WM. E. BENSWANGER

PITTSBURGH, May 23.—For the benefit of disabled comrades, Post 5 of the American Legion, sponsored a concert in Carnegie Music Hall on May 10. Those participating were Helen Belle Rush, Margaret Spalding Viola Byrgerson, Rose Leader Chislett, Raymond Griffin, Will A. Rhodes, Roy Strayer, Max Kroen, Earl Truxell, Aneurin Bodycombe and Earl Mitchell.

Anne Griffiths submitted a program of music by contemporary composers in the Y. M. C. A. Hall on May 1, when representation was given to Debussy, Korngold, Marx, Castlenuovo-Tedesco Goossens, Pizzetti, Dupont, Manning, Scott, Carpenter, Schonberg, Loomis, Demmler, Slavenski, Rudhyar, Whitmer, Respighi, Pfitzner, Szulc, Koechlin, Cimara, Wolff, Milhaud, Stravinsky, Rave, Bantock, de Falla and Watts. Participating were Isabelle Hoffman, Frances B. Godding and Marion de Paull, sopranos; Patti Rude Baldrige and Sarah Jamison Logan, contraltos; Eugene T. Baldrige and Ernest Malapert, tenors; and T. Reed Kennedy baritone. Earl Mitchell was at the piano. Assisting was T. Carl Whitmer, who played piano solos after a witty and instructive talk on modernism in general. A large audience remained to the end of the concert.

Church Program

The Cecilia Choir, under the direction of Dr. Charles N. Boyd, gave a fine program on April 30, in the Watson Memorial Presbyterian Church. Composers represented were Arcadelt, Christiansen, Gevaert, Noble, McCollin, Tchaikovsky, Gretchaninoff, Ippolitoff-Ivanoff, Arkhangelsky. In characteristic manner, Dr. Boyd elicited many beautiful effects.

The Chamber Music Society of the Y. M. & W. H. A. presented the Elias Breeskin Ensemble on May 6. The ensemble, composed of Elias Breeskin, David Broudy, Harry Azinsky, Joseph Derdeyn, Fred Goerner, Clement Iandiorio, Eldon Murray and Harry Singer, offered the Kreisler quartet in A minor, the Breeskin quartet from manuscript, and the Mendelssohn octet for strings. The performers were warmly greeted.

The chorus of the Joseph Horne Company gave a concert in Carnegie Music Hall on May 1. W. A. Macdonald conducted. Soloists were Mary Z. Quinn, Roy Hodgson, Josephine Stewart, Russell Mitchell, Max Kroen, Elizabeth Westgate. The accompanist was Ellen Wolfe. Chorus and soloists did excellent work.

Participating in a program at the P. M. I. on May 3 were Romaine Smith Russell, Viola K. Byrgerson, Marian C. Bollinger, Henrietta M. Bodycombe, Eleanor Herring Mary Redmond, John Schimpf, Conrad Matter and Frank Kennedy.

Dr. Charles Heinroth gave organ recitals free to the public in Carnegie Music Hall on May 5 and 6. Dr. Casper P. Koch gave his free organ recital in Northside Carnegie Hall on May 6, assisted by Mary B. Kennedy, soprano, and Howard Brewer, tenor.

PITTSBURGH, May 23.—J. Fred Lissfelt presented Henry Harris, a sixteen-year-old pianist, in a private recital on May 13.

Cavalleria Rusticana was produced at the Westinghouse High School on April 26, under the direction of the music department. The principal rôles were sung by Margaret Taylor, soprano, and Vincent St. John, tenor. The chorus and orchestra consisted of students. This was the first time grand opera had ever been attempted by a Pittsburgh school.

The Tuesday Musical Club presented an American program in Memorial Hall on April 24. Composers represented were Mrs. H. H. A. Beach, MacDowell, La Forge, Griffes, Chasins, Carpenter, Watts, Spross, White, Herbert, Gardner and Foster. Those participating were Irene G. Cramblett, Marion A. Engle, Mrs. W. V. Mahaffey, Martha S. Steele, Helen M. Foster, Gladys Schade and Mrs. Murdock. Charles N. Boyd conducted the club choral.

The Western Pennsylvania Chapter of the American Guild of Organists sponsored a recital by Hazel Drake in the First German Lutheran Trinity Church on May 11. Miss Drake played works of Borowski, Karg-Elert, Boellmann, Bonnet, and Vierne.

Stephen Oleskiewitsch, young violinist, was heard in recital in the Moose Temple on April 23.

Anton Brees gave two organ recitals at Mercersburg Academy on April 22.

PITTSBURGH CLASSES

PITTSBURGH, May 23.—A faculty of twenty-two, including three guest instructors, will be in charge of the summer courses in music at the Carnegie Institute of Technology. The guest instructors are Dr. Will Earhart, director of music in the Pittsburgh public schools; Glenn H. Woods, director of music in the public schools of Oakland, Cal.; and Ebba Lindbom, supervisor of music in the Pittsburgh public schools. Members of the regular faculty staff are Susan T. Canfield, Huldah J. Kenley, Dr. Casper P. Koch, Otto C. A. Merz, and fourteen others, with J. Vick O'Brien in charge.

W. E. B.

GIVES MODERN PROGRAMS

PITTSBURGH, May 23.—T. Carl Whitmer recently appeared in two recitals at Skidmore College, Saratoga Springs, Saratoga Springs, N. Y., and at the tenth annual convention of the Pennsylvania State Federation of Music Clubs, each time playing an ultra-modern program.



SEDALIA WINNERS IN MISSOURI'S STATE JUNIOR CONTEST

SEDALIA, Mo., May 30.—These young musicians, members of the Mozart Junior Musical Club, which is federated and composed of pupils of Mrs. W. I. Thomas, were winners in the recent state junior contest held during the M. F. M. C. convention here. Reading from the left, they are, top row: June Pauline Smith, musicianship; Catherine Stevens, piano; Dorothy Bockelman, Neighbors, piano; lower row: Harvey Stevens, piano; Dorothy Bockelman, piano, and Morris Thomas, musicianship.

Many Drawn to Appleton Fete

Many Travel 100 Miles to Festival

APPLETON, Wis., May 23.—The May Music Festival of the Lawrence Conservatory of Music, held on May 13 and 14, attracted music lovers from a distance of 100 miles. Outstanding attractions were the Schola Cantorum of Lawrence, having 300 members led by Carl J. Waterman, and the Minneapolis Symphony Orchestra, conducted by Henri Verbrugghen.

The festival opened with a stirring performance of Mendelssohn's Elijah, under Mr. Waterman's baton, with the Minneapolis Symphony participating. Jeanette Vreeland, Helen Mueller, Oscar Heather and Barre Hill gave expressive and musical interpretations of the solo parts.

Gladys Brainard and Mr. Hill contributed piano and baritone music to the matinee program the following day, when the Minneapolis Symphony played numbers by Berlioz, Wagner and Bizet. Rimsky-Korsakoff's concerto was Miss Brainard's offering, and Mr. Hill sang the Prologue to Pagliacci. A high degree of success was registered by all the performers.

The orchestra was the center of attraction at the final concert, playing Brahms' first symphony, among other numbers, with a mastery that will long be remembered. Arias were effectively added to this program by Miss Vreeland.

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Photo Ben Strauss

MRS. JOHN HOMER KAPP, PRESIDENT OF THE FORTNIGHTLY MUSICAL CLUB OF CLEVELAND

Viking Singers Score Success

Choir in Kansas City Takes New Name

KANSAS CITY, KAN., May 30.—The Viking Male Chorus, formerly called the Messiah Male Chorus, gave its spring concert in the Wyandotte High School Auditorium on May 9 under the auspices of the Messiah Lutheran Church.

Howard H. Thorn conducted, and the singers were applauded for their fine work in the Gloria from Mozart's Twelfth Mass, the Shadow March by Protheroe, three songs of the sea, and Schubert's The Omnipotence.

Soloists were Paul Hansen, violinist, Helen Saunders, and Mrs. Paul Esping, accompanists, Bertha Schoenfeld Fuchs, and Helen Radcliffe, sopranos. Mr. Hansen and Miss Saunders are products of the School of Fine Arts of the University of Kansas, Lawrence; Miss Saunders having obtained her degree a year ago, as a pupil of Carl A. Preyer, and Mr. Hansen being graduated this year, having majored in violin under Waldemar Galtch. Mr. Hansen played two gavottes, one by Beethoven-Cramer and the other by Bach-Kreisler, as well as the finale from the Mendelssohn concerto, with fine effect. Miss Saunders was an able accompanist.

Meditative Songs

Mrs. Fuchs sang numbers by Rubinstein, Walter Morse Rummel and Mary Turner Salter, all of a rather meditative nature, with understanding. Mrs. Radcliffe appeared to advantage in the obligato to The Omnipotence, sung with telling effect by the chorus, and exhibiting a well trained and smooth voice. Mrs. Paul Esping was accompanist for the chorus and for Mrs. Fuchs.

The predominance of members of Scandinavian descent in the chorus seemed to put especial power and verve into the sea songs and other numbers of an adventurous character. A comparatively young organization, the choir has doubled its membership in the last two or three years under Mr. Thorn's leadership, and sing with good dynamic effect.

FREDERICK A. COOKE.

SPECIAL HONORS GIVEN CLEVELAND COMPOSERS

By HELEN BARHYTE

CLEVELAND, May 30.—The Fortnightly Musical Club has organized a manuscript group through which works by Cleveland composers are given public presentation. By this means a musician is assured at least one hearing of his production.

Applicants for membership in this group must submit their work to James H. Rogers and Charles Rychlik. Having passed this test, they are referred to the committee, which selects interpreters for their compositions from among club members. Composers of piano music, however, generally play their own works.

At the monthly meetings, composers under the supervision of the chairman, Mrs. Carl Radde, present the numbers they themselves choose. From these lists is selected material for presentation at public meetings.

For Next Season

It is planned that at least three public programs will be given next season, one of which is to be held in the Hotel Statler ballroom.

The manuscript group has been developed under Mrs. John Homer Kapp as president, with Mrs. Carl Radde in charge of the committee. The group numbers among its members: Parker Bailey, Harriet Brechman, Ben Burt, Dr. Charles E. Clemens, Bruce H. Davis, Carl F. Grossman, Oliver Haserodt, Homer B. Hatch, Marion Rogers Hickman, Mrs. Earl Oliver Hurst, Harrison Kerr, Ward Lewis, Carl Liggett, C. B. Macklin, C. S. Metcalf, Mrs. William Mutchler, Winifred Rader, Emanuel Rosenburg, Hyman Schandler, Wilson G. Smith, Lewis Weitz and Frederic Williams.

Win Composition Prizes

Cleveland composers are receiving further attention in other fields. The Joseph H. Bearns prizes for orchestral and chamber works have been won by Clevelanders, the awards being announced by Daniel Gregory Mason of the music department of Columbia University, New York.

The orchestra prize of \$1,200 was awarded to Carl Buchman for his Divertimento for strings and percussion instruments. Parker Bailey received the \$500 chamber music prize for his sonata for flute and piano. We have still to hear Mr. Buchman's work, but Mr. Bailey's sonata was given on May 14, in the Cleveland Museum of Art at a concert devoted to important new works by Cleveland composers. The concert was held in connection with the tenth annual exhibition of work by Cleveland artists and craftsmen.

Mr. Bailey's sonata was beautifully played by Weyert Moore, flutist, and Arthur Loesser, pianist, and attained instant favor. It is a most original work, having three well-contrasted movements, the last being constructed on a theme with variations. The score is imaginative and melodious, providing brilliant moments for both players.

Quintet and Songs

Other works on this program were a quintet in D for piano and strings by William Quincy Porter and a group of three songs by Beryl Rubinstein. Mr. Porter's work is not cast in the conventional chamber music form. Though it is written in three divisions, these are played without pause and give the impression of one movement. The quintet, which is in the modern vein, was played by the Ribapierre Quartet and Mr. Rubinstein, pianist.

Mr. Rubinstein's three songs were sung in finished style by Cassius Chapel, tenor. Tennyson's The Princess is drawn on for the text of these charming lyrics, which should prove grateful to every singer. Sweet and Low has an expressive melody with an interesting accompaniment. Now Sleeps the Crimson Petal is delightfully joyous, but is the least interesting of the three. The Swallow is remarkably vivacious and exhilarating.

Music by Brahms

The final program of chamber music by Brahms was given on May 18 in the Cleveland Museum of Art. The Ribapierre Quartet, assisted by Victor de Gomez, cellist, and Carlton Cooley, viola player, gave an outstanding performance of the sextet in G, opus 36, and the quintet in G, opus 111. In this series all the Brahms works for chamber compositions have been given—the piano trios, piano quintet, clarinet quintet, the horn trio and the string quartets, quintets and sextets.

On Sunday afternoon Arthur W. Quimby was announced to play organ numbers by Bach, Franck, Haydn, Henselt and Mulet in the Museum Garden Court, the program to be broadcast through station WHK.

Orpheus Club Recital

One of the most enjoyable concerts of the season was given in Masonic Hall on May 18 by Lawrence Tibbett, Metropolitan Opera baritone, and the Orpheus Male Chorus under the direction of Charles D. Dawe. The hall was crowded to the doors and persistent applause brought numerous encores from the soloist. Mr. Tibbett's songs were unusual and artistic. He began with Handel's Where'er You Walk and an old English ballad, The Bailiff's Daughter. Other numbers were Lully's Bois Epais, Brahms' Verrath, the Credo from Verdi's Otello, two songs by Rupert Hughes and Captain Stratton's Fancy by Deems Taylor. In all of them Mr. Tibbett manifested artistic restraint and dramatic ability. Admirable accompaniments were played by Steward Wille.

The chorus sang a varied list including The Song of the Jolly Roger, Macklin's The Time I've Lost in Wooing, Pughe-Evans' Lovely Maiden, a Czech cradle song with tenor solo by H. L. McDade, Protheroe's Night of a Star, I've Gwine to Tell Ole Satan with baritone solo by William Taylor, and choruses by Bach, Handel and Palestrina. One of the most effective num-



Photo Frank Moore

MRS. CARL RADDE, CHAIRMAN OF THE MANUSCRIPT GROUP OF CLEVELAND'S FORTNIGHTLY MUSICAL CLUB

bers was Tchaikovsky's Nightingale, with the unaccompanied tenor solo beautifully sung by Cassius Chapel. The concluding number, De Rille's Martyrs of the Arena, with tenor solo by Sam Roberts and a quartet composed of Messrs. Justice, Chapel, Lake and Blair was also given with artistry.

No little praise is due Ben Burt for the excellent accompaniments he provided for the chorus.

TWEEDY PUPILS IN RECITAL

A song recital by pupils of Maude Douglas Tweedy was given in Wurlitzer Auditorium on the evening of May 16. Dr. Frank E. Miller gave the opening address. The generous program was made up of solo and ensemble numbers. The singers were Jeanne Palmer Soudakine, Marion Raber, Howard Tompkins, Celso Ganio, Christine Sims, Dorothy Murphy, Nelson Falter, Joyce Carl, Esther Jacobson, Dave Finn, Mary Freeman, Mary B. Holley, Evelyn Wunderlich, Martha Blum, Frederick Herbst, Anna Chartel, Kitty Sterne, Giuseppe Benedetto, Evelyn Spalding, Florence Paul, Nella Miller, George Pancoast, Charlotte Frankel, Paul Hagan, Rosalind Cupolo, Ruby Alden, Emily Filer, Jeanne Winslow and Giovanni Morelli. An excellent standard was maintained throughout.

From Miss Tweedy's studio comes news of further pupils' activities. Donald Fiser, baritone, and Clarke Butler, bass, have been engaged as soloists for a thirty-five week tour with a Publix unit. They appeared at the Paramount Theatre the week of April 23.

Giovanni Morelli, tenor, was a soloist at the Gallo Theatre on May 20.

Howard Tompkins, tenor, is singing over WLWL every Wednesday evening.

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MME. BELL-RANSKE OF THE NATIONAL VOICE FORUM

FAIRY PLAY PERFORMED TO AID SCHOLARSHIP

The Magic Wand, a fairy play by Miriam Ryon (Mme. Bell-Ranske), was given by children in the Heckscher Theatre, New York, on May 20, under the direction of the National Voice Forum, to raise funds for a scholarship for the musical education of a talented young singer, Jeanette Bolnick.

A delightful story in which dancing and singing were introduced cleverly without halting the continuity, was unfolded. The principal characters were taken by Evelyn Rubin, Harry Fowler, Helen Smuckler, Betsy Taffel, Charlotte Umland and Rudolph Brander. Considerable ingenuity was displayed by the author, who arranged the presentation. It was effectively performed.

In connection with the performance, at which the Tomaroff, Constance Towne, Chaun's and Tarasoff dance studios were represented, a silver cup contest was held. The winners were Jeanette Bolnick (singing), Helen Smuckler (acting), Constance Towne Studio (ensemble dancing), Grace Crooker (solo dancing), Charlotte Umland (vocal and dramatic), Marguerite McNamara (child dancing), and Sylvia and Julian Altman (violin). The Tomaroff dancers did excellent work at short notice. The judges were Ella Ellis Perfield, Katherine von Klenner, Winifred Sackville-Stoner, Milne Gower, Walter L. Bogert, George F. Bauer, Dr. Frank H. Warner and Charles Isaacson. The hall was crowded and enthusiasm prevailed.

G. F. B.

MUSIC WEEK IN DEFIANCE

DEFIANCE, OHIO, May 30.—Co-operation on the part of the Thursday Musical Club, the department of music of Defiance College, Flossie E. Whitney, president, and the public schools under the direction of the supervisor of music, Virginia White, an impressive celebration of Music Week, was realized. All the clergymen preached on the value of music; the three motion picture houses ran a poster slide each evening bearing an appropriate announcement, and at the College a special observance of the opening day characterized morning services. On Tuesday the music class participated in the Quiz Yourself feature prepared by the National Bureau.

In the period of the morning assembly the men's glee club provided a short program. On Thursday afternoon, pupils of the public and parochial schools gave a program in the parlors of the Methodist Church, under the auspices of the Thursday Musical Club, with Miss White as chairman. An operetta, The Quest of the Pink Parasol, and other numbers were presented. The week was to close with a vesper program on Sunday, May 13, to be provided by the Thursday Musical Club with Mrs. Clyde Manchester as chairman.

H. E. H.

INTERNATIONAL NOTE SOUNDS ON COAST

By MARJORY M. FISHER

SAN FRANCISCO, May 30.—Music Week—and re-iterated suggestions for a music-less week—added a seven day postlude to a period that might otherwise have proved a dull time for music critics. But Music Week—1928 version—has been far from dull. "Something doing every minute" was the maxim of the committee and those in charge succeeded in making that "something" a matter of considerable interest. The musical census has been of real educational value in many instances. Witness the international night program in the Civic Auditorium!

Italy, China, Finland, Japan, Great Britain, Poland, Russian, Yugoslavia and Germany, plus the United States Army and Navy bands, were represented on that program. Citizens of foreign countries now residing in this city were the contributing artists. The Army, Navy, and Municipal bands joined forces for the opening number, after which Frances Anderson, soprano, appeared to represent Finland. A Japanese classical dance and music from the drama Yoshitsune Senbon-Zakura (Three Thousand Cherry Trees) was charmingly given by Koyone, Haruko, Toshiko, and their company. Men of Harlech, Land of My Fathers and other songs typical of their people were sung by the Welsh Chorus, with T. Sydney Evans directing.

The British Overseas Choral Society did its bit under the direction of H. I. Milholland; and Italy was represented by William F. Laria, who played a Paganini violin concerto with Elsie Cook Laria at the piano. A dance directed by F. Niklasiewicz and a song by Josephine Hy-Dzick were Poland's contribution. A chorus and Sophie Samoruxova, soprano, presented All Glory to the River Volga on behalf of Russia. Four Chinese musicians and two actresses, Soo Dip Ying and Sah Kee Moy, presented a Chinese skit. A Yugoslav Indian dance, and the Pacific Saengerbund's choral offering under the direction of Frederick Schiller, completed the cosmopolitan program which was arranged by Mrs. A. S. Musante.

Federated Program

The California Federation of Music Clubs sponsored another outstanding program under the chairmanship of Mrs. Edgar R. Place. Vera Wyatt Frazier and Esther Sittig were presented in two-piano numbers by the Beethoven Piano Club of Berkeley. Anna K. Blotcky, soprano, represented the San Francisco County Music Teachers; a string quartet composed of Marian Nicholson, Dean Donaldson, Helen Sully and Hamilton Howell, appeared by courtesy of the Amphion Club of Berkeley. Henry T. Hanlin, tenor, represented the Pacific Musical Society; Elwin Calberg, pianist, came from the Alameda County Music Teachers' Association. Mrs. Edward McGurkin, harpist, was sent by the San Francisco Musical Club; and Irene Howland Nicoll, soprano, by the Allied Arts Club of San Francisco. Grace D. Sime, violinist, and a string ensemble came from the Berkeley Violin Club, and the same city's Piano Club was also represented.

The Allied Arts Club arranged a concert in the Civic Auditorium, presenting Georgette Schiller, Edith Trickler, Frances Rea, Stewart Brady, Eugene Fulton, vocalists; Frances Wiener, violinist; Georgia Noble, Estelle Caen, Lawrence Hahn, Ruth Meredith, pianists; and Paul Elder, Jr., cellist; in solo and ensemble numbers.

In addition to daily programs in the Civic Auditorium under various auspices, there were supplementary pro-

grams in schools, playgrounds, churches, hotels, department stores, and in the public library—not to mention charitable institutions.

Choral, piano, and band contests were held during the week. The Girls' High School Glee Club, directed by Mary F. McGlade, won the first prize for school chorals. Park Boulevard Choral Club of Oakland ranked highest among the women's choruses of from twelve to twenty-five voices. The Glenview Chorale, also of Oakland, won the award for groups of twenty-five or more women's voices. One male chorus appeared, that of the Olympic Club directed by Earl Towner, and scored a notable success.

Winners in the piano contest were: Irene Heindl in the six to ten year old group; Pirooska Pinter in the ten to fourteen group, and Mary Steiner in the fourteen to eighteen year class. The judges were John Manning, president of the California Music Teachers' Association; Pierre Douillet, Margaret Tilly, Olga Brock-Barrett, and Caroline Cone-Baldwin. The contestants played stipulated numbers from the classical repertoire.

The Music Week committee was headed by Chester V. Rosekrans, chairman of the San Francisco Civic Association. He had the united support of the city's governmental and musical forces.

Violinist Appears

Alfred Bolet, French violinist, was introduced to San Franciscans by the Women's City Club on a recent Sunday evening. He played numbers by Kreisler, Rimsky-Korsakoff and César Franck, winning enthusiastic applause. Others on the program were Harry Haley, Eugene Fulton, vocalists, and the San Francisco Musical Club Choral.

Henri Deering, pianist, has been giving a series of three piano recitals at the California School of Fine Arts Gallery, dividing his programs under three heads—classical, romantic, and modern. Bach, Lulli, Scarlatti, Mozart, and Beethoven were represented on May 7, the program being well received.

Alice Seckels has instituted a series of Saturday morning matinees for children in the Community Playhouse. The first presented a rhythmic orchestra composed of children from the kindergarten and primary grades of the Madison School, combined with pupils of the McKinley School in Burlingame. They played rhythmical instruments such as bells, triangles, cymbals, drums, tube-phones, sand-blocks, tambourines, gongs, castanets, bird whistles, etc., under the baton of one of their own members. The rhythmic accompaniment is coordinated with Victrola records and the children learn it from special charts made by their directors, Edith Hill and Mary Mayberry, who originated the system. The orchestra created something of a sensation. Another feature of the program was a puppet shown by the Vera Von Pilat Marionettes, which comprise the "stock company" for the children's theater.

The second children's matinee had the Throstles, Abigail, Deborah, and Phoebe, known in private life as Anna Young, Patricia Morbio, and Dorothy Crawford, as assisting artists to the marionettes. These interpreters of sixteenth century songs, sang and acted with piquant charm, giving the impression of story-book pictures come to life.

The San Francisco Musical Club gave its annual "jinks" program in the Fairmont Hotel recently. The musical playlet dealt with the love of a cowboy doll for a rag doll; the scene was set in a child's playroom. Ellen Page

Pressley was cast as the ardent lover, Belle Kendall as the rag lady, and Mrs. Byron McDonald as Jack-in-the-Box. They were ably assisted by some twenty fellow members.

Winifred Howe, recently returned from study with Nadia Boulanger and Carlos Buhler of Paris, has joined the faculty of the San Francisco Conservatory of Music. Connected with the theory department, Miss Howe's first work will be a five weeks' summer course in theory, including solfège, ear-training, harmony and counterpoint.

The Musicians' Union held its annual picnic on May 5 at Fairfax, leaving a veritable stream of music in its wake. All the important bands in the city played as the music-makers marched down Market Street to the Ferry Building and bridged the bay with music as they crossed to Marin County. "A fresh orchestra every hour" was the motto for the dance which followed. The committee in charge was composed of Philip Sapiro, Harry Payson, E. L. Geiger, George Pinto, Ed. Moore, Bill Koch, Joe Lackenback, Harry Reisfeldt, and Frank Hyman.

Alice Seckels, concert and lecture manager, is moving her offices from the mezzanine floor of the Fairmont Hotel to the Powell Street entrance.

WAPAKONETA GIVES OPERETTA

WAPAKONETA, OHIO, May 30.—Blume High School Glee Clubs celebrated Music Week and their annual event together, so performances of Tulip Time, an operetta in two acts by Geoffrey F. Morgan and Frederick G. Johnson, had a special significance. The production was under the direction of Grace A. Mytinger, supervisor of music, with Marguerite Sloan, as assistant. Robert Tangeman was the pianist, and an orchestra included Luther Smith, Ada Marvin, Freda Swink, Florence Schemmel, James Upchurch, Wayne Hoffman, Carl Wintzer, Charles Knost, Frank Schemmel, Verdin Stuckey.

H. E. H.

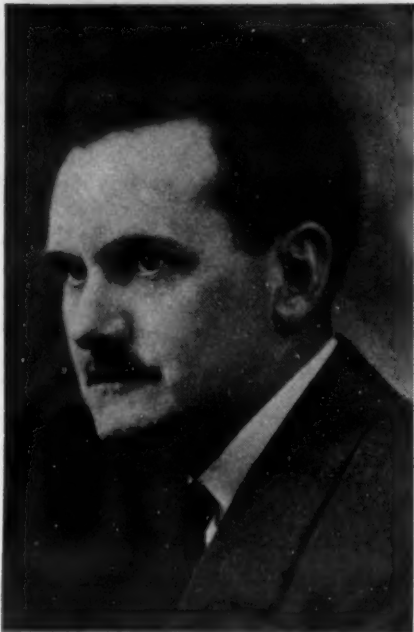
BOSTON MORNING MUSICALES

BOSTON, May 23.—A series of musicales will be given in the ballroom of the Hotel Statler next season. The course will be conducted under the auspices of the Boston School of Occupational Therapy in which Mrs. John Myers is interested. The following bookings have been made: Nov. 14, Ossip Gabrilowitsch, pianist; Dec. 5, Sophie Braslau, contralto; Jan. 10, Feodor Chaliapine, bass; Feb. 14, Rosa Ponselle, soprano; Feb. 27, Jascha Heifetz, violinist; March 7, John Charles Thomas, baritone. The artists will appear on mornings with the exception of Mr. Chaliapine, whose concert will be a matinee event.

W. J. P.

RE-ENGAGED FOR OPERA

Fred Patton, baritone of the Metropolitan Opera Company, has been re-engaged for his third consecutive season of summer opera at the Cincinnati Zoo, under the directorship of Isaac Van Grove. Mr. Patton's season there will be for five weeks beginning July 1. The rôles for which he has been engaged are Plunkett, Wolfram, Escamillo, Wotan, and Hans Sachs. In previous seasons at the Cincinnati Zoo Mr. Patton appeared nine times as Wolfram, six times as Plunkett and twice as Escamillo. His Wotan and Sachs will be new to Cincinnatians.



ELIAS A. BREDIN, DIRECTOR OF MUSIC, HIRAM COLLEGE

Houston Tests Draw 6000

Bands and Orchestras Enter Competition

HOUSTON, TEX., May 30.—An outstanding event of Music Week was the second annual Harris County band and orchestra contest, held in the City Auditorium. This competition, sponsored by the Houston recreation music department, of which John W. MacFaddin is director, began at ten a. m. and lasted for twelve hours. Over 5,000 were in the audience. Twelve bands and orchestras, including over 6,000 persons participated.

The following were victorious; Group A band, Humble Oil Company, Baytown, winner of Goggan award, a loving cup; second place, first high school band; third place, Southern Pacific band; honorable mention, National Guard 143rd Infantry. Group B band, Texas Dental College band, winner of Drescher Saxophone cup. Group A orchestra, Houston Symphonic Club, winner of Houston Symphony cup; second, Galveston Melody Orchestra. Group B orchestra, Junior Symphonic Club, winner of Hill Music Company cup. The 143rd Infantry won the Parker award for the best uniformed band in all groups. This ensemble has been designated the Texas Governor's Band. Drescher Saxophone Band won the Special Event cup.

Hold Doll Festival

Other interesting events included a doll festival held by the Juvenile Girls' Club. The stage of the Y. W. C. A. was banked with dolls dressed to represent every nation. A "baby" piano was used by the performers. The program was opened with The Parade of the Wooden Soldiers by the Harvard Toy Symphony under the direction of Mildred Sage. Piano numbers were given by twenty members of the club. A cup won by the fourth district for federation of the greatest number of junior clubs was exhibited. The Juvenile Girls' Music Club also gave a program in Navasota in the Navasota School Auditorium, May 12.

The Girls Musical Club observed Music Week with its annual Bach program, arranged by Helen Saft. This was held in St. Paul's Methodist Church. Participating were: Mabel Shearer, Horton Corbett, Mrs. William Ahning, Ebba Braayhe Nock, Corrine Dargan-Brooks and Mr. and Mrs. Julien Paul Blitz.

HELEN FREYER.

MILWAUKEE CHILDREN SING

By C. O. SKINROOD

MILWAUKEE, May 30.—The most distinctive concert of the year was that of the Arion Junior Musical Club, a subsidiary organization of the Arion Musical Club, in which some 150 or 200 children of from six to eighteen years of age, with selected voices, gave their annual demonstration of study under Dr. Daniel Protheroe, of Chicago.

The children sang with zest and accuracy, from memory—a feat which few adult choral clubs undertake. And because of these qualities the enthusiasm of the audience was almost boundless. Despite the fact that the club had to appear in the Auditorium this year because of the closing of the Pabst Theatre, it produced a large volume of tone. In every way the concert was impressive.

A Diva Aged Six

Perhaps the favorite among many soloists was Gloria Ann Bergs, aged six, who stood before the large audience with all the dignity and poise of a Jeritza. Her singing was as intelligent as her stage presence. Other solo parts were taken by James Greenbaum, Ruby Olsen, Joan Reyndman, Enid Hellman, Edward Kiefer, Richard Godecke, Viola Witt, Grace Dittmar and Valeria Scudder.

Much of the program was devoted to music written by Dr. Protheroe, who has a long list of works for children. Excerpts were offered from his cantatas Mother Goose and The Spider and the Fly, both of which contain many colorful tunes for children, with wit and drolleries in both words and music.

The program began with Handel's Where'er You Walk, sung by the entire Club, and there were other numbers from the classics. The chorus sang with detailed interpretation, excellent tone quality and crystal clear enunciation. The older girls gave some good examples of part singing which were full of vitality and charm.

Children in this club take vocal lessons all the year from Dr. Protheroe, who drills them in sight reading, in pitch and in song interpretation. Dr. Protheroe also sings to the children each week and tells them many interesting anecdotes about the great musicians he has met and known. The children enjoy these class lessons immensely. The club is designed to give children thorough training, so that they can fill the ranks of the Arion Club with choral singers, well prepared, when the proper time comes.

Chamber Society

Milwaukee is justly proud of its new Chamber Music Society, which has

just completed a series of recitals for the season in the Athenaeum. The Society is composed of Magda Mari-Schmidt, first violinist; Marie Schrupp, viola player; John Roman, second violinist; Alois Smrz, 'cellist, and J. Erich Schmaal, pianist.

This group of earnest artists has caught the real spirit of chamber music and is achieving a notable degree of unity and freedom of movement in its interpretations. The program started with Glazounoff's Slav quartet. Haydn's duo for violin and 'cello was played, and an outstanding work was Arthur Foote's quartet, which is brilliant in character and was read with genuine spontaneity.

The new Chamber Music Society is expected to have more elaborate plans for next season.

Next season the Chicago Symphony Orchestra will give this city the best service received by any community outside of Chicago.

Margaret Rice announces the orchestra will return to the Pabst Theatre in the fall, giving its first concert of the season on Monday night, Nov. 5. By that time the Pabst will have been made safe for concert use again. The series will be of ten concerts for adults.

The Milwaukee school system makes a separate contract with the orchestra management. Contracts will be signed for two matinées for the children, providing for 12,000 seats on Nov. 5 and Jan. 21.

Biennial Demonstration

The biennial demonstration of the music department of the public schools will be held next spring in the form of a festival with several thousand children participating.

The first appearance of the Young People's Orchestra which has been rehearsing for a year under the direction of Rudolph Kopp, will take place in June, when this budding organization of from seventy to eighty players will play at one of the concerts of the Northwestern Sängerbund. It is hoped this ensemble will develop into one of the coming orchestras of the city. The members, of post-high-school age, have made excellent progress under the general direction of the Civic Music Association and of Joseph Grieb of the Auditorium.

At the biennial meeting of the Federated Chorus of Milwaukee county the following were elected officers: Mrs. W. E. Porter, North Milwaukee, president; Dr. Anna Grossenbach, vice-president; Mrs. A. B. Hopp, secretary; Mrs. F. C. Gruber, treasurer; Mrs. John Doig, director, and Mrs. Ruth Ford White, accompanist.



CLAUDIA PAGE SMITH, HEAD OF VIOLIN DEPARTMENT, HIRAM COLLEGE, AND CONDUCTOR OF ORCHESTRA

Hiram College Sings Handel

Messiah Concert Given As Year's Climax

HIRAM, OHIO, May 30.—Messiah was presented by the music department of Hiram College May 12, as the crowning achievement of the year's music program. The audience, probably the largest ever assembled for such a program, filled the auditorium.

The chorus, under the direction of Elias A. Bredin, director of music, was composed of the Hiram A Cappella Choir, augmented by a community chorus. The orchestra was trained and directed by Claudia Page Smith, head of the violin department.

Rollin Pease of Chicago was the guest soloist. Student soloists were, Harold Haugh, a junior, tenor in the Pilgrim Congregational Church of Cleveland; Martha Taylor, a sophomore, Garrettsville; and Ruth Bebout, sophomore, Eureka, Ill. Marcia Kenyon Bissell, a former Hiram student, returned to assist in the solo work. Accompanists were Ida May Reeder, organist of the Franklin Circle Christian Church Cleveland, who played the organ; and Audrey Hennen, graduate of Northwestern School of Music and head of the piano department at Hiram College.

Good Choral Work

The choral work of Mr. Bredin, since coming to Hiram in 1920, has attracted much attention on the Western Reserve. He has the degree of bachelor of music from Northwestern School of Music, is an associate of the American Guild of Organists, and was formerly active in Chicago music circles.

Claudia Page Smith is a graduate of Chicago Musical College and has studied with Rein Dyksterhuis of Antwerp, Jose Marien in Antwerp, Leopold Auer in Dresden and with Leon Sametini in Chicago. Since coming to Hiram she has become known in Ohio for her solo work and as a member of string quartets and other ensembles, and has played with the Cleveland Orchestra and the string ensemble of Victor de Gomez of Cleveland.

Each year, in addition to a large choral production, the Hiram College music department develops a symphony orchestra, two glee clubs and a concert band. The music work of the college is unique in that the taking of the music degree is discouraged in favor of the liberal arts degree, with music being studied as an avocation. Many students, on completion of the A. B. degree go to the music conservatories of the east to complete their musical education.

TO PLAY FOR ROTARIANS

MINNEAPOLIS, May 30.—The Minneapolis Symphony Orchestra, conducted by Henri Verbrugghen, has been engaged for a concert in the Municipal Auditorium, on the evening of June 19. This event will be one of the entertainment features in connection with the annual convention of Rotary International to be held in the city from June 17 to 22. Assisting the orchestra will be two American artists, Jeannette Vreeland, soprano, and Paul Althouse, tenor. The entertainment committee, under the chairmanship of George F. Dickson, has the assistance of Arthur J. Gaines, manager of the Minneapolis Orchestra.

CHICAGO CLUB ELECTIONS

CHICAGO, May 30.—The Musicians Club of Women announces the election of the following officers and directors for the ensuing year. Phyllis Fergus Hoyt, president; Helena Stone Torger-son, first vice-president; Agnes Lapham, second vice-president; Margaret MacArthur, secretary; Anna Hanchmann, assistant secretary; Kate P. Richards, treasurer. Directors: Anna Burmeister Boynton, Frances Anne Cook, Una Howell Cook, Margaret Farr, Amy Neill, Elizabeth Harting Percy, Agnes Hope Pillsbury, Dorothy Leslie Pound, Grace Seiberling, Emelinda Makeel Sievers, Alice Brown Stout and Clara Rundborg Wood.

Paris Concerts

(Continued from page 9)

such rival, and was sold out. The excellences of the performances, including the opening *Fidelio*, were well summed up by Reynaldo Hahn. He said, among other interesting things, that the really great operatic technic of Director Schalk was enhanced to the present point of efficiency by the sort of co-operation which he received from the performers, and their willingness to do endless preparatory work. He was modest enough to say that such a spirit had almost disappeared from French Opéra. The President of France sent the Vienna Opera his regrets that he was not able to be present at its opening.

By daytime I have had very interesting experiences, including a talk with Stokowski, a visit to the Ecole Normale, the school of Cortot and Casals, and to the Pleyel exhibit of manuscripts. Mrs. Emmanuel Moor (Winifred Christie) played for me the wonderful new instrument which the Pleyels have made of Moor's double-keyboard idea. Late one afternoon, there was needed just the courteous patience of Mengelberg and Damrosch to assist me in getting the photograph which comes with this. As the light was waning, I had to go to a balcony of the hotel, and their helpfulness and their good jokes turned into a pleasant episode that which might have appeared troublesome.

We came to Paris by stages. First there was the conclusion of the glorious Concertgebouw Festival at Amsterdam, when Stravinsky was an honored guest, greatly acclaimed, and two Mahler programs, which were worthy of their position as climax. Then Rotterdam, where there is an institution which I could envy them: the Societiet Harmonie. We know of nothing at all like it except the Havana Pro Arte group. Dutch hospitality to music, indeed to all art, is a heartfelt delight, and the Societiet is the very spirit of it. They have been bringing the Concertgebouw Orchestra there since Mengelberg was a young boy, and he has been their guest every year since he became its conductor. There were two concerts on the one day when I was there, and the welcome accorded the musicians can be imagined. At the delightful supper afterwards, I was supposed to make a speech for America but contented myself with giving MUSICAL AMERICA's greetings, and receiving the hearty salutations of musical Rotterdam.

In the ancient city of Leyden I spent a spring evening that had a fairy charm. A young May moon hung in the sapphire sky, and the chestnut trees were towers of bloom and verdure. In the old hall of the University, Mengelberg and his orchestra gave a concert of indescribably intimate beauty. That evening is one of my most cherished memories—one of those things which seem too beautiful really to happen, but which sometimes do.

PITTSBURGH, May 23.—Seven Sunday band concerts are scheduled for the summer by the municipal band concert committee. The programs will be held in various city parks.

CONTINENTAL CHATTER

By R. H. WOLLSTEIN

LONDON, May 14.—The Royal Opera, in Covent Garden, is well in the midst of the fullest and busiest season it has yet known. This year, the "season" is of ten weeks' duration, longer by two than last, which, in its turn, exceeded records of previous years. Each performance is completely sold out weeks in advance, and premiums as high as ten pounds apiece are being offered for seats for the Wagner cycle. The Royal Opera is the only musical enterprise in London that has distinctly fashionable support as well as that of mere music lovers. The visits of the Royal family are never made known in advance, and at each performance, heads are craned and eyes are turned in the contagiously tingling hope that "They" may appear in the royal center loge.

Georges Thill, the French tenor who is enjoying great vogue in London, ranks among those beatified souls of the story-book careers. Up to a year or so ago, he was a stock-broker in Paris, who "liked to sing." Evidently people enjoyed hearing him as well, for a friend once invited him, in the spirit of a lark, to make a record for Columbia, to "see how it would sound." Through that record, it was discovered that here was a Voice spending itself on the bidding of shares. M. Thill was speedily persuaded to give up finance and betake himself to Italy, whence he comes, as a surprise to himself, into stardom.

The *prime donne* of Covent Garden are doing their best to destroy the popular theory that lady-luminaries must be kept wrapped in cotton-batting. Göta Ljungberg drove her own car alone from Berlin to the Ostend channel boat, en route to the season's work. Lotte Lehmann and Rosette Anday commute, via the air route, between London and Paris. Thursday night, Madame Lehmann sang Eva with the Vienna Opera, now playing a guest season in Paris, and flew to London on Friday morning, to be ready for that night's performance in Covent Garden. Similarly, Miss Anday, after singing Erda on Friday night in London, caught the plane at seven a.m., to give Brangäne in Paris that night. Even in this field our oldest and best traditions are swaying!

W. L. Tillbrook, the amiable concert manager of Ibbs, Tilletts, imparts a very sanguine complexion to the condition of matters musical in London. Music, says Mr. Tillbrook, is picking up, despite the numerous reports one hears to the contrary. More people are taking an interest in professional music, and more are patronizing the concerts. Music has not yet regained the position it occupied in metropolitan pleasures before the war, but the prospect is constantly brightening. The best proof of this is the testimony of the box office.

In London, reports Mr. Tillbrook, audiences incline more to specialize in

the kind of music they like to hear. For instance, many people who go to lieder recitals would not listen to piano programs. Music as such is not yet the meat of the many. Therefore, it is a gladdening indication when concerts as varied as to type as those given by Segovia, Myra Hess, Roland Hayes, and Wilhelmine Suggia, the 'cellist, are all so crowded as to necessitate the introduction of stage seats—a practise not much liked here.

One reason why the musical pulse inclines to be lethargic, says Mr. Tillbrook, is that very little space is accorded matters musical in papers and magazines, and consequently, the little emphasis is found in the public notice. There are no musical trade or publicity journals, he says, that record chatty paragraphs, and keep the various artists in the public eye in a more or less intimate and personal manner. Performances are reported strictly as music criticism, and when space gets short, the scant music columns are the first to be depleted. Music magazines devote themselves to serious papers on music science and the like. "Snappy" publicity as Americans know it, Mr. Tillbrook says, does not exist in London.

Thus music is a dignified commodity, supported not at all by fashion, and entirely by enthusiasts.

The durability of songstresses is further proven by Eva Gauthier, who presents a typical Eva Gauthier program in Aeolian Hall this week, despite the fact that she is still swathed in bandages, as the result of a serious motor accident she had in France. Mme. Gauthier suffered severe and painful injuries, but none of them near enough to the vocal cords, she says, to stop her from singing. She insists upon keeping her London engagement, despite numerous cautions and warnings, and it is very likely that some of the bandages will accompany her upon the platform.

Evelyn Scotney, coloratura soprano, is going back to "the States." Not having sung there since her Metropolitan appearances the last year of Caruso's lifetime, she is seriously considering a tour in 1929. Mme. Scotney gave an excellent accounting of the time in which we have heard little from her. After a season with the British National Opera, and three with Lionel Powell's International Celebrity Courses, she married B. H. Russell, manager of the Cunard Line in London, and has been devoting herself since to Brian Russell, who attained the age of one last week. Her immediate plans are occupied with a concert tour of her native Australia, in October, to last until the spring, when she goes to New York.

"The baby goes with me," says Mme. Scotney, "first, because I can't leave him. And after that, I want him to see the sun. He was born in London, and every now and then, when the sun comes out on odd occasions, and sunbeams are streaked on the carpet, he crawls over to them, and tries to blow them out—he thinks the sun's a lamp!"

Mathilde Verne, Schumann specialist, and one of Britain's foremost pianists, is recovering from a winter's serious illness. Seized with a heart attack while rehearsing the Schumann concerto, in Queen's Hall, Miss Verne was confined to her bed for three months. Her illness caused the temporary suspension of the well known twelve o'clock musicales, that she has given with much success for several seasons. Miss Verne is just beginning to come back to her own place in the London music world. Her first concert will be given early in June, at the home of the Countess of Strathmore, mother of the Duchess of York, Miss Verne, herself a pupil of Clara Schumann's, was

Opera in Italy

(Continued from page 9)

Quirinetta Theatre in Rome with Mascagni conducting. The work is for the most part a long duet—very melodic indeed—full of Mascagnian musical characters. It pleased the Roman public very much. The two interpreters, Gianna Pederzini (Zanetto), and Ines Alfani Tellini (Silvia), and the famous conductor were recalled to the footlights many and many times.

Cavalleria Rusticana followed with a cast of first magnitude: Santuzza was Claudia Muzio, Turiddu, Lauri-Volpi, and Alfio, Benvenuto Franci. Three singers and three actors worth while hearing and watching indeed! The public was tremendously enthusiastic and applauded a *scena aperta* the famous interpreters more than once.

At the Royal Opera in Roma Stravinsky's *Rossignol* and Casella's *Giara* were given on the same bill. The public was pleased with the latter, but rather cold toward the former. Stravinsky himself conducted his work and notwithstanding his presence the Roman public showed signs of impatience during the performance. He was recalled to the footlights five times as a protest against that part of the public which wanted, at any cost, to bury once for all the composition of the Russian composer. The *Rossignol* was sung by Laura Pasini with great care, and she was applauded. The scenery was painted and designed by Urban.

Ileana Leonidoff scored a success in preparing Casella's *La Giara*, and the ballet—conducted also by the author—had a brilliant interpretation. The author and the interpreters were recalled many times to acknowledge the applauses of the public. It was strange to note that for the first time a composition of Stravinsky—believed to be the master of modernism—was coupled with the work of one of his admirers and pupils: Casella.

Sabata's Success

Victor de Sabata conducted the Augusteum Orchestra. His program included the fourth symphony by Brahms, Debussy's *Iberia* and Rossini's symphony from the opera *La gazza ladra*. The audience was entirely captivated by the superb interpretation of the Brahms symphony.

On April 27 Jan Kubelik gave a concert at the Teatro Dal Verme. The outcome was disastrous, as the famous violinist was in poor form and everybody noticed that he is in his descending phase of artistic life. His program included his own concerto in three movements, Paganini's *Caprice* and Saint-Saëns' *Rondò*. The public was scarce and disappointed.

teacher to the Duchess of York, and talks with much enthusiasm of the musical proclivities of the little Princess Elizabeth.

Miss Verne believes that Schumann's music is no longer being interpreted as Schumann himself meant it to be, and as Frau Schumann taught it. An entirely new Schumann style is being built up, she says.

Ursula Greville, singer, editor, and musicologist, is having a holiday in Cornwall. Following immediately upon her tour of the English provinces, Miss Greville went to Germany where she had been invited to sing in the initial performances of Stravinsky's *Les Noces*, both in Berlin and Leipzig. While in Germany, Miss Greville carried on novel experiments and made interesting observations concerning the teaching of music in the schools, and the development of a musical taste in young children.

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GEORGE MEADER, METROPOLITAN TENOR, WHO TELLS HOW TO OBTAIN PAYING ENGAGEMENTS IN GERMANY

Eight Thousand Enter Tests

Manitoba Festival Is Held in Winnipeg

WINNIPEG, May 30.—Eight thousand individuals and 131 classes entered the tenth annual Manitoba Musical Competition Festival held, from April 23 to May 5, under the adjudication of Hugh S. Robertson and J. Peebles Conn of Glasgow, and Dr. E. C. Bairstow, York, England. N. J. Abbott was president of the competition, and George S. Mathieson the secretary. The Men's Musical Club of Winnipeg managed the festival. Large and attentive audiences filled Central Church for each public program.

The competition was open to amateur musicians, choirs, school choruses and orchestras. The adjudicators compared the festival very favorably with similar events held in England.

Some of the Winners

The final concert, with presentations of prizes by Sir James Aikins, was held in the Winnipeg rink, which was filled to capacity.

Awards in some of the more outstanding divisions were as follows: the Rose Bowl competition was won by Wallace Lewis, baritone, in the class open to winners of Grade A, solo. The Earl Grey trophy was won by singers of Grades 1 to 4 from the Aberdeen School. Gwendda Owen Davies made a notable showing in the original compositions class. The choral society, victor in Grade A, was Holy Trinity Anglican Church Choir, Douglas Clarke conductor. The winner of church choirs in Grade A was Knox United, Davidson Thomson conductor. The Eaton Company Choral Society, led by John McTaggart, came first in Grade A among commercial choirs. Sarah Nelson, child 'cellist, led in her division with a percentage of ninety-nine.

Sing Hiawatha

The Winnipeg Choral and Orchestral Society, which is under the leadership of John Dann, gave Hiawatha's Wedding Feast by Coleridge-Taylor in Grace church on April 19. Participating were Arthur Diehl, tenor; Mrs. Stanley Irwin, soprano; Taras Hubicki, violinist, and Leslie Atkins, 'cellist. The accompanists were Mary Scarlett Knox, Beulah Ross and Ronald Gibson. Opening the program was Sibelius' Finlandia.

MARY MONCRIEFF.

Jagel and Meader Tell How to Get On Abroad

By BARTHOLD FLES

What experiences may a young American singer, living in Europe and studying for the concert stage or opera, expect to have, and what should these cost him? George Meader and Frederick Jagel, both tenors of the Metropolitan Opera Company, give specific information on the subject, all of it garnered from their own observation. Some of their experiences were amusing, others distinctly less so.

The trick, according to Mr. Jagel and Mr. Meader, is not to pay European managers for arranging their performances. Mr. Jagel favors mastery of the language of the country visited, as an obvious but sometimes unhappily neglected asset. And, of course, there are other matters, such as employing a modicum of wisdom where exorbitant tuition fees are demanded. To say nothing of avoiding uncalled-for expenses.

Making a Début

In the four and a half years Mr. Jagel spent in Europe, chiefly in Italy, he never once paid for an appearance on the operatic stage. The young Brooklynite, who joined the Metropolitan only last season, received a representative of MUSICAL AMERICA in his charming studio on Tenth Street and recounted details. In 1923 he went to Milan, where he studied for a year with Cataldi and acquired an extensive repertoire. Later Mr. Jagel was given general auditions—the novitiate must be prepared to appear at many of these—at the del Vernie and Caracano theatres in that city. He finally succeeded in getting a contract for his début at the Opera House of Livorno, the city that was Mascagni's birthplace. His contract called for three gratuitous performances, and the staggering sum of 75 lire for every performance thereafter. The lire was worth about five cents, which brought Mr. Jagel's profits up to about \$3.75 an appearance. The repertoire consisted of La Bohème and Madame Butterfly.

Touring the Provinces

This engagement lasted for about a month, and after another audition Mr. Jagel made his second professional connection, this time to sing Rigoletto and La Traviata with a company touring the provinces. Later, after a few intervals without engagements, he was kept continually busy and received up to 1,500 lire a performance.

In Italy the artist is usually booked for from one to three operas only, except at La Scala, in Milan, and the San Carlo, in Naples. These are the only two repertoire theatres of music in the country.

Mr. Jagel deplored the idea of Americans paying European houses for appearing, not only on the ground that it is impossible for the impecunious student to do so, but because it establishes a handicap for all Americans. For tuition Mr. Jagel paid a good teacher not more than forty lire a lesson. He found that lessons cost from forty to sixty lire, five lessons a week and endless hard work being necessary to learn the technic and repertoire an operatic position demanded. Good living arrangements in a pension could be made from from 900 to 1,200 lire a month, though in winter these would be a few hundred lire more. Or the student could rent a private room, with bath, for about 1,000 lire.

Mr. Jagel estimated his expenses in Italy as follows: Tuition, 10,000 lire; pension, 12,000; miscellaneous, 3,000; total, 25,000, or about \$1,350. To this sum should be added an amount for the necessary *basso vestiario* (wardrobe).

Mr. Meader stressed the opinion that the prospective opera singer should go abroad only when ready for the

European atmosphere. Both he and Mr. Jagel stated the student should be perfect in voice culture, as a preliminary step to securing contracts with European houses, as well as to ensure being in a position to take advantage of the more important angles of study that Europe offers.

The first step the student abroad should take, according to Mr. Meader, is to sing for a musical agent, and then for the theatre *intendant* or director. Mr. Meader looks with polite disapproval on the plan of paying European managers for a beginner's appearance, and for two reasons. First, such a procedure will create bad blood among Americans not following the plan, he says, and so make it harder for them to secure paying jobs; second, it will arouse the antagonism of theatres other than the twenty-six reported to have contracted for American paying pupils.

Mr. Meader is certain the able artist will attain his objective without so much help. The needs of a student are a teacher, a coach—and the willingness to be heard in inevitable auditions whenever and wherever necessary. Mr. Meader estimates that a student's supernumerary assets should include, in addition to voice and perseverance, a good appearance, sincerity and a small amount of intelligence.

Mr. Meader went to Germany in 1909 and studied for a winter with Mme. Schoen-René, working on operatic repertoire. The following spring he was given an audition in the Altes Theatre, Leipzig, and was accepted. He was overjoyed with the engagement, he says, and decided to "make a big splash," so treated himself and his coach to an exceedingly *chic* dinner. But he couldn't swallow a morsel for sheer—and, incidentally, expensive—excitement! Whereupon the guest fell to and took care of all the double meal. Mr. Meader received 200 marks a month in the Altes Theatre, and his chief incentive was the conviction that he must make good. He spent a season in Leipzig and studied all the time. When his study was not music it was the German language. Later he was engaged in Stuttgart as *Hofopernsänger* and stayed there for eight years, at the end of which time he was booked by the Metropolitan Opera Company.

Mr. Meader calculates that he lived and studied on the equivalent of about a thousand dollars a year, in the beginning. Lessons cost about ten marks each, a coach about eight marks.

HAMBURG, May 4.—The Black Room, a comedy opera in three acts, music and libretto by Ernst Roter, will have its initial performance in October.



FREDERICK JAGEL, TENOR, WHO ACHIEVED HIS GOAL AT THE METROPOLITAN WITHOUT HAVING PAID FOR ONE PERFORMANCE ABROAD.

Asheville Holds Music Week

Music Clubs Active in Sponsoring Programs

ASHEVILLE, N. C., May 30.—Music Week was ushered in with a special vesper service given in the Asheville Club House for Women on Sunday, May 6, by the Aeolian Choir. Crosby Adams directs the choir, and Mrs. Adams is the accompanist.

The Saturday Music Club held a membership drive luncheon on Wednesday, when Arnold Dann played organ numbers.

An outstanding event of the week was the concert given by Ruth O'Shaughnessy, blind pianist. The proceeds of this recital will be used to further her study in New York. The concert was under the auspices of the Saturday Music Club and the Kiwanis Club, and was extremely artistic. Mme. O'Shaughnessy was assisted by Serge Borowski, Russian baritone.

A program given on Sunday afternoon in the Club House was made up entirely of Schubert numbers. The list was arranged by Mrs. E. Fleury Coleman and her daughter, Mary Coleman. Mrs. Coleman was assisted by the Carl Behr String Quartet and Charles E. Burnham, baritone. This program was broadcast.

The music department of the West Asheville Community Club met on April 30 in the home of Dr. Orr. The program was under the direction of Lee McCauley, supervisor of music in the Asheville schools.

KATHRYN DANIEL.

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Names and What Their Owners Are Doing

STARLIGHT PARK OPERA

Arrangements are being made by Capt. E. W. Whitwell for a third season of free opera, to be presented every Thursday evening at Starlight Stadium, New York. The season will commence on July 5 with *La Gioconda*, and will continue with *Rigoletto*, *Cavalleria Rusticana* and *Pagliacci*, *Faust*, *Aida*, *Lucia di Lammermoor*, *Il Trovatore*, *Traviata*, *Carmen*, and a gala night with acts from several operas.

Among the singers with whom Captain Whitwell is negotiating are Marguerite Cobbye, Ora Hyde, Yolanda Renaldi, Julia Benson, Olga Muscat, Marguerite Speaks, Agnes Hennessy and Pauline Kittner, sopranos; Martha Melis, Zara Jay, Ada Paggi and Eunice Harper, contraltos; Vincent Carelli, S. Sciaretti, Julian Oliver, F. Bertini, F. D'Angeles and G. Cavadore tenors; Giuseppe Interrante, Giuseppe Maero, and L. Dalle Molle, baritones, and Martin Horodas, Miguel Santacana and E. Palazzi, basses.

"Young singers who feel they are ready to make an appearance are invited to attend the weekly auditions held in Starlight Park every Saturday afternoon," states an announcement.

Carl Friedberg, pianist, sailed for Europe on the *Mauretania* on May 23 to attend the fiftieth anniversary of Dr. Hoch's Conservatory in Frankfurt-Main, founded by Joachim Raff, where he studied under Clara Schumann. Mr. Friedberg has been engaged to play Liszt's E flat concerto at this festival concert on June 9. During August Mr. Friedberg will conduct a master class in Baden-Baden for the American students who are following him abroad. He will return in September in time for the opening of the Juilliard and Damrosch institutes, where he is re-engaged for the master classes. Through November and December Mr. Friedberg will go on a concert tour which extends as far as the Pacific Coast. His first New York recital will be given on Jan. 11 in Carnegie Hall.

Having recently returned from a Western tour of two months' duration, Os-ke-non-ton, Mowhawk baritone, is sailing on the *Leviathan* for the first of his annual European engagements, a repetition of the spectacular production of Coleridge-Taylor's *Hiawatha*, in which he participated three years ago in London. As previously, this production is to be on a grand scale with over a thousand in the cast. It will be given for two weeks beginning June 11, in Royal Albert Hall. Os-ke-non-ton is booked for appearances in many centers on the Continent, as well as for his usual appearance in the English provinces. He will not return to America until January, 1929.

David Barnett, pianist, whose New York recital is announced for next December in the Guild Theatre, sails this week for Paris, where at the invitation of Alfred Cortot and Marc Pincherle, editor of *Musique*, he will give a concert in the new Pleyel Hall.

The Oratorio Society of Flushing, N. Y., comprising a chorus of 100 mixed voices conducted by Herbert S. Sammond, gave its second concert of the season, featuring Haydn's *Creation*, in Flushing High School on May 18th. Corleen Wells, soprano; Dan Gridley, tenor, and Norman Jolliff, bass, were the soloists. Lyra Micholas played the piano and Ernest F. White the organ. A large audience attended.

Marie Miller, harpist, and Marie Tiffany, soprano, will be the soloists at the Sangerfest concert in Schenectady, N. Y., on June 24.

The string quartet, opus 21 by Tadeusz Jarecki was played for the first time in Paris at the last concert of the Association Française d'Expansion et d'Echanges Artistiques on April 30. Wanda Landowska contributed a group of clavichord pieces by Cato, Couperin and Telemann embracing the early dance forms derived from Poland.

The Turtle Bay Music School held a spring concert on Sunday afternoon May 20 in the Laboratory Theatre. Alice Husted, violinist, was the assisting artist. This settlement school under the direction of Eleanor Stanley White has for the past three years carried on its work at Grosvenor Neighborhood House. It will move to its new quarters at 317 East Fifty-third St. at the opening of the new season in September.

Mildred Dilling, harpist, was engaged to play on the White Rock Hour on June 1. She will sail on June 8 for a stay in London which will include a broadcasting engagement over the B.B.C. chain on June 19 and two Aeolian Hall recitals on June 21 and 29. She will visit Paris and Scotland before returning in October. On May 18, Miss Dilling gave a pupils' recital in Aeolian Hall, New York. Those appearing were Daphne Bayne, Jane Snow, Irma Ruth Vonnegut, Ruth Hemmerle, Rosemary Evans, Marcia Carpenter, Hilda Truddeau Doerr, Edith Foote, Lorna Allen, Patricia Hanley, Elizabeth Kalk, Marjorie McKinley, Helel Harrison and Gertrude Hopkins. Valerie Deucher, soprano, and James Mordies, violinist, assisted.

Alexander Kisselburgh, baritone, sang the rôles of both Mephistopheles and Valentin in *Faust* at the Keene, N. H., Festival, on May 24.

Emily Roosevelt, soprano, was engaged to sing in Bridgeport, Conn., on May 24, at a dinner given by the Connecticut State Federation of Clubs. While Miss Roosevelt was away on tour with the Festival Opera Company, she was notified by her manager, Betty Tillotson, that she has been chosen to open the season of the Philadelphia Civic Opera Company in Philadelphia on Oct. 18 as *Aida*. Miss Roosevelt will also sing *Venus* in *Tannhäuser*. She expects to remain in this country this summer and is engaged for several holiday appearances.

Alice Paton, soprano, sang at a luncheon given at the Barclay Hotel on May 18, celebrating the thirtieth anniversary of the Manhattan Chapter of the Daughters of the American Revolution.



SENECA PIERCE, BARITONE

Seneca Pierce, baritone, who recently made his New York debut in Steinway Hall, sailed last Saturday on the *Homer*. Mr. Pierce is to give his second Paris recital at the Salle des Agriculteurs, on June 13 and in addition to concert appearances in the French capital, will conduct classes in voice production. Mr. Pierce plans to spend the summer abroad and will return to this country to resume his concert and teaching activities early in September. During the week prior to his sailing he was heard over Stations WMCA and WEA, featuring songs by Romilly and George Bagby.

Suzanne Keener, coloratura, formerly of the Metropolitan Opera and one of the artists of the newly organized National Broadcasting Company Concert Bureau, was well received as soloist with the Peddie School Music Club at Hightstown, N. J., on May 18. Miss Keener has completed a season of more than fifty engagements with an appearance as principal soloist at the Shriner's convention in Detroit on May 25.

Martha Attwood, soprano of the Metropolitan Opera Company, has returned from a southern tour which she will duplicate to some degree in re-engagements shortly. Miss Attwood was re-engaged for a fall concert in Paragould, Ark.; Yazoo City, Miss.; Jackson, Miss.; Blytheville, Ark.; Helena, Ark., and Meridian, Miss. Helena and Meridian have booked her for return engagements this season. In Jackson she has been requested to give a week's master class in the fall. Miss Attwood will spend the later summer in France and Italy, making occasional concert and opera appearances there.

Gena Branscombe's *The Dancer* of Fjaard was conducted by her as guest of the Philomela at the Brooklyn Academy of Music on the evening of April 23. Etta Hamilton Morris, regular conductor of the organization, sang the incidental soprano solos and Florence Toker those for contralto. A quintet from the Brooklyn Orchestral Society assisted.

Within the next three week approximately 135 American musicians will sail for France to attend the eighth summer session of the Fontainebleau School of Music. Included in this number will be some seventy pianists, twenty-five vocalists, twenty violinists, sixteen organists, four cellists, four harpists and several composers and conductors.

On June 14 Grace Divine, mezzo-soprano, will be soloist for the People's Chorus in Town Hall and on June 21 she will sing in Cincinnati at an organ recital in a series of twilight musicales at the home of Mrs. R. K. Leblond. This will be her third engagement there this season. She appeared previously with the New York Symphony and in a recital at the Alms Hotel.

Martin H. Hanson who has left for Europe announces that all communications regarding the Dayton Westminster Choir and the Prague Teachers' Chorus should be addressed to Richard Copley, who is associated with Mr. Hanson in the booking of these choirs.

Ernest Davis and Ivan Steschenko have returned from a three-weeks tour as leading tenor and leading bass respectively of the Festival Opera Company, managed by Clarence Gramer of Chicago. The company gave performances of *Rigoletto* and *Aida* with the assistance of local choruses and orchestras. It toured through Indiana, Missouri and Kansas. Messrs. Davis and Steschenko have been re-engaged by Mr. Cramer for his tour next spring, when he will give *Faust*.

Mischa Levitzki, pianist, has returned from Europe for a brief visit home. His first European tour included nearly fifty appearances and embraced England, Germany, Italy, France, Holland, Sweden and Norway. He made seven appearances in London, appeared with the London Symphony Orchestra, the Berlin Philharmonic, the Hamburg Philharmonic, the Budapest Philharmonic, the Oslo Philharmonic and the Amsterdam Concertgebouw orchestras. He also made records for the His Master's Voice Company. Mr. Levitzki will spend part of the summer in America and will return to Europe late in August to resume his tour there. He is already booked with many orchestras and for recital appearances in England, Holland and Scandinavia. His English engagements for next season already include two appearances in London, an appearance with the Liverpool Philharmonic and recitals in Eastbourne, Bournemouth and Southport.

Following in the footsteps of the Santa Fe Fiesta, the Chamber of Commerce of Las Vegas, N. M., is building its presentations about the Indian characteristics of that part of the country. Tsianina, Cherokee mezzo-soprano, will appear in two concerts, on July 6 and 13.

LOS ANGELES, May 11.—Grace Wood Jess, California singer of folk songs, is leaving for a tour of eastern centers. She will be heard in cities of New York, New Jersey, Pennsylvania, Massachusetts and Illinois, returning west in June. Miss Jess has been heard extensively in the west this season and is already booked for many appearances next fall and winter.



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Some Studio Notes from Here and There

GRIFFITH HOLDS BEAUMONT MASTER CLASS

Yeatman Griffith, vocal pedagogue of New York, returned by petition to Beaumont, Tex., to conduct his second consecutive summer season of master classes for artists, teachers, and students, from May 21 to June 2. These master classes were to be held in the reception room of La Salle Hotel, but owing to the heavy enrollment they were transferred to the Women's Reading Club. On June 2 Mr. Griffith will leave for New York and on June 9, accompanied by Mrs. Griffith and their family will sail for Europe where he will teach several prominent European artists and a limited number of teachers and singers. They will visit Italy, Germany, France, and England, sailing about Oct. 1 in order to be home in time for the re-opening of the Griffith New York Studios, Oct. 8.

Lynnwood Farnum's annual "pupils' festival" was held in the Church of the Holy Communion, New York, on May 21, 22, 23 and 24. The following organists were to take part: Burnett Andrews, Ruth Barrett, Robert Cato, Winslow Cheney, H. W. Hawke, Lillian Little, Alexander McCurdy, Jr., Olga Mendoza, Howard Ralston, Carl Weinrich, Ernest White. Messrs. Cato, McCurdy, Ralston and Weinrich are members of Mr. Farnum's organ class at The Curtis Institute in Philadelphia.

Ernesto Berumen, pianist and teacher, will teach at the La Forge-Berumen Studios, New York, during the summer. Mr. Berumen will also prepare new programs for the coming season.

Ruth Taylor MacDowell, pupil of Alexander Bloch, was one of the soloists at a concert sponsored by the United Parent's Exposition held in Grand Central Palace, New York, last week.

Arthur Phillips' studio is enjoying an active season, John Carroll, American baritone, is in France. He will give his annual Town Hall recital in November.

Pat Kelly, tenor, has just returned from his fourth season in Blossom time.

Betsey Ayres was soloist at the Advertising Club Singers, concert in Town Hall on May 3. Mr. Phillips is director of the club.

Artie and Genie Lang gave a concert in Leighton, Pa., recently.

Margaret Roberts, soprano, gave two recitals in Alabama lately.

Rhoda Arnold, heard frequently on the air, sang in Chicago on May 8.

Victor Carroll, tenor, has been engaged at the Science Church in Maplewood, N. J.

Doris Patson, and Jack Sheehan are appearing at the Harris Theater in Lovely Lady.

Maxine Stellman, dramatic soprano, was booked to sing in Boston recently.

Elsie Ahrens gave a soprano recital in Brooklyn on May 3.

William Williams is leading tenor on tour with the Winthrop Ames Gilbert and Sullivan Opera Company.

Russell Thompson, tenor, has been appearing with George Arliss in The Merchant of Venice.

Edwin Hughes will hold his twelfth annual summer master class for pianists and teachers in New York from July 2 to Aug. 11. In addition to the class and private lessons, lectures and discussions, there will be a series of recitals given by professional and artist pupils.



Keystone Photo Service
MARGUERITE MELVILLE LISZNIEWSKA, PIANIST, WHO WILL HOLD A SUMMER MASTER CLASS IN SAN FRANCISCO

Following her graduate pupils' recitals at the Cincinnati Conservatory of Music, Marguerite Melville Liszniewska will go to Yakima, Wash., where she is engaged by the Washington State Teachers' Association for a piano recital on June 19 and for lectures on the two days following. From Yakima, Mme. Liszniewska will travel to San Francisco to hold her fourth season's summer master class, which will last for five weeks.

Mme. Liszniewska was recently acclaimed for her playing in Nashville, Tenn., where she appeared under the auspices of the Centennial Club.

Four of her pupils played with orchestra last winter—Selma Davidson of San Diego, Cal., with the Cincinnati Symphony; Marion Wilson Haynie of Columbus, with the Detroit Symphony; Arthur McHoul of Berkeley, Cal., with the Cincinnati Conservatory Orchestra; and Margaret Cook Squibb of Lawrenceburg, Ind., with the same ensemble. Doris Lee won the young artists' medal awarded by the Ohio Federation of Music Clubs at their contest for piano held recently in Dayton.

Carolyn Beebe, founder-director and pianist of the New York Chamber Music Society, announces the new season of Sunday salons in the Hotel Plaza on the third Sunday evening of each month from November to March. Several new works for various combinations of instruments will be given premiere performances, among them compositions of Kornauth, Kaminski, Castera, Rieti and Longo. Four manuscript scores by American composers; Arthur Bergh, Henry Hadley, Horace Johnson and Henry Joslyn, will be performed.

In Chicago Studios

Chicago Musical College

Pearl Walker Yoder was soloist at Temple Shalom on four occasions recently. George W. Gove, bass, was guest soloist with the Chicago Music School at its concert in Lyon & Healy Hall on May 7. Both are pupils of Herbert Witherspoon.

Gertrude Towbin, pianist and member of the faculty, and Frederick Dvornch, violinist, pupil of Max Fischel, presented a program at the annual dinner of the New England Colony Club given at the Stevens Hotel on May 1. They appeared at the Proviso Township High School, May 9.

Angela Sheelar, pianist, pupil of Moissaye Boguslawski, played at the Drake Hotel on May 2 for the opening of the new Jack and Jill Theatre.

Amelia Ginejt, pianist, pupil of Lillian Powers, appeared on a program held recently at Walsh's Hall under the auspices of the Agatona Giller Club.

Mr. Witherspoon, president of the College, with Mrs. Witherspoon, was to return Saturday, May 12, from a spring vacation spent at their country home in Darien, Conn.

H. S. Foth, tenor, pupil of Mr. Witherspoon, was soloist with the Edgewater Men's Chorus over WMAQ on April 26. Mr. Foth also broadcast over WORD on April 24, and was soloist with the Hyde Park "Y" Men's Chorus over WLS on May 4.

Lydia Mihm, soprano, pupil of Isaac Van Grove, was soloist at the Uptown Theatre, the week of April 30. She and Willard Schindler, tenor, also a pupil of Mr. Van Grove, broadcast over KYW on April 25.

Dorothy Caraher, pupil of Graham Reed, made her debut in March in The Rose of Erin.

Genevieve Morgan, contralto, sang a group of children's songs for the Story Tellers' Club at the annual banquet on April 21. Lydia Huettl, soprano, assisting artist at the dramatic art recital of Lois Murphy's pupils, April 21 in the Stevens Hotel. Katza Yonezama, mezzo-soprano, was soloist before the Chamber of Commerce, South Bend, Ind., on April 3. She gave a song recital in Milwaukee on April 9. All three are pupils of Lucille Stevenson.

American Conservatory

The final contest for pianists for appearance in the annual commencement program will take place in Kimball Hall on June 12. The students to appear are Virginia Cohen, Alexander Guroff, Henry Jackson, Gordon Sutherland; Genevieve Nichols, Nena Shafran, Blenda Sterner, Esther Cordell, Evelyn Hessel, Ruth Stamm, Fern Weaver. Prominent musicians not connected with the Conservatory will act as adjudicators.

The final contest of voice students for appearance at the annual commence-

ment program was to take place in Kimball Hall on Saturday afternoon, May 19.

Oscar Saenger, vocal instructor, who will conduct a master class this summer, has consented to grant one free scholarship for two private lessons per week and five scholarships in the opera classes. These are to be decided upon by open competition.

William G. Pohlman and Edna Barnes Pohlman, pupils of E. Warren K. Howe, are touring the southern and western states in solo and ensemble numbers. They are being featured by the White Brown and Redpath Homer circuits.

Luella Wilson, pupil of Louise Robyn, has been engaged as instructor in piano and organ by Galloway College, Searcy, Ark. She will begin work there in September.

Mortimer Scheff, pianist, pupil of Earl Blair, presented the junior artist recital program in Lyon & Healy Hall on May 5. The programmed numbers were by Beethoven, Chopin and Chaminade.

Howard Hanks of the piano department presented pupils in recital on May 5.

Eunice Anderson of the class piano department is conducting children's piano classes in Hyde Park Center.

Elizabeth Parsons conducts piano classes in Northwestern University Settlement.

The final examinations in the Teacher's certificate class and graduating class of the piano department were held from May 7 until May 18.

The annual musical of the Kurt Wanieck Club (students of Mr. Wanieck) was given at the Hotel Stevens on May 20.

Adolf Weidig, who has been on leave of absence for several months, is sailing from Naples to return directly to America, and to his professional activities.

Edoardo Sacerdote of the faculty acted as judge recently at the State Normal School in Springfield in the high school contest.

Two piano preludes by Ruth Crawford of the faculty were played recently in New York by Richard Bullig at the Copland-Sessions concert of contemporary music.

Piano pupils of Earl Armit were presented in recital in Conservatory Hall on May 17.

Bush Conservatory

Ella Spravka of the faculty presented her piano pupils in recital on May 11. The following took part: Sivi Slamen, Mary Grote, Bertha Sereikas, Dorothy Towsley, Paul Smith, Virginia Jokisch, Alice Appelman and Mildred Nielsen.

Organ students of Jessie A. Willy and Keith Holton gave a recital at Wellington Avenue Congregational Church on May 10, assisted by the Conservatory Junior Orchestra, Ebba Sundstrom, conductor. The participants were Abe Leifer, Anna Knight, Hazel Botkin, Mildred Raach and Olga Wright.



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FROM VIRTUOSO TO COMPOSER

Godowsky Featured in New Publications.

By SYDNEY DALTON

FROM time to time there has arisen, among outstanding instrumentalists, one or more of their number who became almost, or quite, as prominent as a composer for his particular instrument. Paganini, among the violinists, and Liszt, among the pianists, were such men. Today there are several virtuosi who bid fair to follow in the footsteps of their distinguished predecessors, in this regard. Fritz Kreisler, for example, has already made a number of contributions to the literature for the violin, original works and transcriptions, that will probably endure for a long time, and there is every reason to believe that he will continue to add to and increase his reputation as a composer in the future.

Godowsky Composes

Sergei Rachmaninoff deserves to be ranked among the great pianists who have produced important works for their instrument. But of late the name of Leopold Godowsky has been appearing more and more frequently on the programs of pianists. Godowsky the instrumentalist is world famed. Will Godowsky the composer for piano share honors with the instrumentalist? It is not unlikely that he will. Anybody who knows this artist's works only by those that appear on the programs of contemporary pianists, however, have little idea of the long list of works that have been put out by his American publisher (Carl Fischer) alone. The most popular contributions he has made of late are his transcriptions of a dozen of the songs of Schubert, but he has done much of equal or greater merit.

Five new works from his pen have just come from the Fischer press. They are three Poems, entitled Devotion, Avowal and Adoration; a mighty Passacaglia, for which the theme is the first eight measures of Schubert's Unfinished symphony, and a cadenza for the Mozart concerto in A. These works, like those of earlier issue, show that there are few men living today who can write as well for the piano as Leopold Godowsky can. Every technical possibility of the instrument is at his command, and his idiom is much more extensive than that of Liszt, for example, whose chief concern was, as a rule, brilliancy. A study of the intricacies of Godowsky's part-writing reveals a rich weaving and fusing of voices, in which the melodic pattern is always well defined and interesting in itself. But his melodies are invariably a part of the fabric as a whole—it is not a case of mere song with accompaniment—they stand out as a design in a colorful

tapestry.

There is a sane modernism in Godowsky's compositions. He is never merely different, never strives for curious, unintelligible effects. But he uses the widened technical and colorful resources of the modern piano to the full,



LEOPOLD GODOWSKY, PIANIST AND COMPOSER

and accepts and makes use of a harmonic vocabulary that is neither bound by convention nor diluted by extravagance.

So far as learning is concerned, one has only to examine this Passacaglia to see that all the subjects that go toward the making of a skillful composition have been thoroughly mastered by this many-sided musician. Here are all kinds of intricate decoration, and at the end a fugue that shows the subject from all angles, with double counterpoint, stretto, augmentation, and so forth—but the carpentry is always subservient to the idea. The three Poems are gems, and the cadenza is thoroughly in the spirit of Mozart, even though it is a somewhat modernized Mozart.

Sketches by Huerter

Dreamland Sketches, a book of ten pieces for piano (Oliver Ditson Co.) is a recent melodious product of Charles Huerter. The numbers are neither pretentious nor serious, but are written in a simple, tuneful salon manner. They are by no means cheap in quality, and

make agreeable little fancies for the drawing-room. The same publishers are responsible for Mr. Huerter's Two Moods, entitled A Whim and Perplexed. The first of these is a third grade piece; its companion, rather more difficult, for fourth grade. Here, again, the composer is in an agreeable, carefree humor, striving to entertain rather than instruct.

Mr. Huerter's By the Firelight (G. Schirmer) is a pensive, sustained number for the left hand alone. Students in the third or fourth grades would not find it too difficult and they would enjoy playing it.

Pieces by John Mokrejs

John Mokrejs' Valcik in C Major (Clayton F. Summy Co.) is an interesting and effective piece of piano music that demands more than a little technical skill on the part of the performer. The composer makes use of unrelated nonharmonics that give the listener the impression of wrong notes played by the left hand, but they are stimulating intrusions, when properly played. Mr. Mokrejs is an imaginative writer, and even in his unpretentious little teaching pieces for young students, entitled In a Toy Shop, a set of seven numbers, there may be found much that is out of the ordinary.

The same composer, through the Summy press, has issued the first of two books, entitled Czerny in New Form. Selecting passages from eight opus numbers he has strung them together into twenty-three pieces, occasionally, as he admits, adding transitional passages and, sometimes, a coda. But the music is Czerny's and, even though much of it sounds old-fashioned to the modern ear, there are worth while ideas and much excellent study material for the pianist.

A Suite by Barbour

Florence Newell Barbour's Suite for piano, entitled In Clover Time (Arthur P. Schmidt Co.) is a set of six pieces written in a light, salon manner, adapted to the needs of pupils in the fourth grade. The separate titles of the pieces to be found in the book are Through Fragrant Meadows, The Laughing Rain, Twinkling Fireflies, The Gentle South Wind, Butterflies in Clover and The Loved Song Birds. For the most part they are florid, gay little numbers.

Among recent publications for young pupils issued by G. Schirmer there are some interesting and helpful numbers. Albert von Doenhoff is the composer of three pieces entitled The First Counterpoint, Mazurka and Neapolitan Dance, published under the general title of Third Juvenile Recital Group. They are instructive and tuneful, and all three are brief.

Poetry-Pieces

A book of poetry-pieces, thirty-seven in number, and entitled Off We Go, is from the pens of Angela Diller and Elizabeth Quail. The names of these two composers is sufficient in itself to recommend it to teachers of beginners, and the contents and the manner of presentation confirm the recommendation. Short melodies, alternating between the two hands and accompanied with entertaining and well written verses fulfill the essentials of teaching material for the beginner: interest and instruction. The book is well printed and A. Gladys Peck's cover and illustrations enhance the get-up.

Mathilde Bilbro's Just Starting is a recent addition to Schirmer's Scholastic Series. It begins at the very first lesson and then leads the pupil through the

second grade. A number of the lessons are preceded by instructive questions and answers, others have preliminary exercises bearing on the pieces. The music is written in this composer's interesting style. From the same pen there is a set of Piano Stories for the second grade. The little tunes have accompanying verses.

Songs for the Church

The well known Londonderry air, one of the most beautiful folk melodies of Ireland, has now made its appearance as a song for the church service, Herbert Sanders having arranged it and fitted it to a hymn, entitled O Strength and Stay (H. W. Gray Co.) This is an acceptable version of the melody and the arranger has woven a good organ accompaniment beneath it. Bradford Campbell's Jesus, Master, Whose I Am is another W. H. Gray publication. It is an offertory for high or medium voice.

A complete catalogue of octavo music has been issued by the Arthur P. Schmidt Co. It is a book of eighty pages, listing all the sacred and secular music for various choral combinations published by this firm. It is a surprisingly lengthy list, and in it conductors and choirmasters should find much of interest.

LYNCHBURG, VA., May 23.—The third annual spring concert of the Randolph-Macon Woman's College Glee Club was given in Smith Memorial Building on May 5. Under the direction of Frank Taber, the chorus pleased the audience with representative selections. William Miller, tenor, was the soloist, singing several numbers with the chorus and two groups of solos. His fine voice and artistic style were much enjoyed. Burton Garlinghouse was the excellent accompanist. At a Woman's Club musicale on May 4, Mrs. Charles E. Banks, pianist, Mr. Miller, Mr. Garlinghouse and Mr. Taber presented a varied program of songs, piano solos and concertos.

WATERLOO, IOWA, May 23.—Naneen Davis, for twelve years music supervisor in the grade schools, has been promoted to the post of supervisor at West High School. Lila Day of Clarksville succeeds her.

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SELECTED BROADCASTS

REVIEWED BY DAVID SANDOW



WITH radio functioning quite as thrivingly in the dog days as in the good old winter time, broadcast devotees should experience no concern regarding their musical hungers.

Time was when the arrival of the golf and bathing season brought with it a scarcity of musical events. Happily, this state of affairs has been somewhat remedied. During the so-called off season, there is much music to be heard by artists and organizations who, for want of a better word term, I call the visible ones. Yet there is no denying the fact that the quantity of music visibly dispensed in the summer shrinks perceptibly.

But regardless of the thermometer, the business (beg pardon, I mean the art) of radio goes marching more or less sturdily on. I do not intend to imply that broadcasting is not affected by the seasons, or that the summer programs will be as starily illumined as in the winter. Sponsors are not so much benevolent patrons of the arts as they are hard headed business men, and the expensiveness of their offerings will be in keeping with the estimated number of prospective customers gathered about the summer loud speakers.

Yet many commercial features will be worthwhile and there will also be plenty of other good music permeating the air from June to September.

The sustaining features (unsponsored broadcasts which are supported and presented by the stations to maintain their time and prestige on the air between the commercial features) will be heard in many of radio's better music offerings. These features, which include symphony orchestras, grand opera quartets, an opera company, and chamber music ensembles, not to mention numerous vocal and instrumental artists, should merit the attention of all serious music lovers.

In addition the Stadium concerts of the New York Philharmonic Orchestra will be broadcast Tuesdays and Saturdays in July and August; and radio audiences will share with outdoor listeners in the Goldman Band concerts to the extent of four broadcasts a week from June to August. These are the contemplated activities of the metropolitan stations. But inasmuch as they are the key stations of the great chain systems, I do not stretch a point when I state that good music will be available this summer to all who possess radio receivers.

Reinold Werrenrath, Harry R. Spier, United States Marine Band Orchestra, (National Oratorical Contest, WEAF and NBC Red Network, May 26). The gentlemen and organization whose appellations head this account furnished the musical interlude in a verbal bombardment held in Washington, to determine the winner of the National Oratorical Contest.

Interest centered in Harry R. Spier's Hymn to America, set to words of Christopher Morley, which was given a

fine performance by Mr. Werrenrath and the Orchestra. A noble and virile work, in which the distinctive melodic line and dramatically scored background lend artistic significance to the sublime text, the Hymn proved as sound a bit of composition as it was appropriate. Mr. Werrenrath read it with dignity



JOSEF KALLINI, POLISH TENOR OF THE WARSAW OPERA COMPANY, GUEST ARTIST AT THE POLISH PROGRAM OF THE NEW YORK EDISON HOUR ON MAY 2.

and power and was ably seconded by the orchestra. Prolonged applause and not a few cheers emanated from this loudspeaker at its conclusion.

While the judges were determining the fate of the seven contesting embryonic orators, Mr. Werrenrath alleviated the suspense with a group of songs in which were included the inevitable Road to Mandalay and the likewise inevitable Duna. To the singing of these (which was not in the best Werrenrath manner) the baritone added his usual infectious and informative remarks, an indulgence, as he explained, he permitted himself on radio occasions to compensate for the lack of printed programs. Mr. Spier was as musicianly an accompanist as he is a composer, and the orchestra directed by Taylor Branson was martial and stirring in The Star-Spangled Banner.

Edna Thomas, Felix Salmond (Columbia Phonograph Hour, WOR and associated stations of the CBS May 23). The Lady from Louisiana, alias Edna Thomas, proved a splendid broadcast attraction. As those who are familiar with the more happy doings of the concert realm are aware, Miss Thomas, most delightful portrayer of the spirituals and folk songs of her native south, has met and conquered many a visible audience. That she did likewise with

broadcast devotees is not to be doubted by those who gave ear to this program.

With great personal charm and no slight musicianly attainments, Miss Thomas succeeded completely in projecting the mood of her unique entertainment over the air. Whether it was in the ancient but honorable Swing Low Sweet Chariot, or in seldom heard numbers in French patios, she was at all times charming. Verily, as a broadcast artist, the Lady was a most happy choice.

No less edifying, albeit along different lines, were the cello manifestations of Mr. Salmond. If memory serves this was his second appearance in the current Columbia series; in which case the impresarios showed commendable judgment. Mr. Salmond is a proficient and sincere artist; a musician in the truest sense of the word. Included in his list were the *Après un Rêve* of Fauré and Villanello by Pianelli-Salmond.

The Columbia Symphony furnished the orchestral touch with well mannered performances of selections from Gounod's *Faust* and Schubert's *Moment Musical*; and the solo cornetist who "blew" the latter composer's *Serenade* also drew applause.

Philharmonic Symphonette, Herbert Gould (White Rock Concert, WJZ and NBC Blue Network, May 25). In its second engagement by the White Rock Company (which, by the way, employs sounds emulating a popping cork and the ensuing trickle of the bottle's contents as its musical trademark) the group from the string choirs of the New York Philharmonic Orchestra known as the Philharmonic Symphonette was not as beguiling as in its first performance. The ensembles' polished and rich tone was again as much in evidence, but cause for grumbling was occasioned by the balance, or rather lack of it, in the numbers performed. The lower instruments were overbearing in their manifestations to the detriment of the higher, whose feeble voices were frequently lost in the *meées*. However, the ensemble played the allegro and minuetto from Mozart's *Eine Kleine Nachtmusik* and the Minuetto *Grazioso* of Beethoven with polished style and otherwise performed gracefully under the baton of Scipione Guidi.

The guest soloist was Herbert Gould, formerly of the Chicago Civic Opera Company. Those who have read this page in the past may recall expressions of admiration concerning the *timbre* of Mr. Gould's voice. But his interpretive powers in the Evening Star from Wagner's *Tannhäuser* which was included in this program furnished cause for debate. More reassuring was Mr. Gould's work in Lemon's *My Ain Folk* which was accorded a heartfelt and exquisitely sung delineation.

Final Ampico Concert (WJZ and NBC Blue Network, May 24). With the aid of the pianistic talents of Hans Barth and the polished artistry of the Vertchamps String Quartet, the final broadcast of the current Ampico season made a fitting climax to a series of important and outstanding presentations. Extended comment on the attainments of the program givers have been chronicled before; Mr. Barth, staff pianist of the NBC, and the Vertchamp ensemble have often ministered to the musical wants of microphone audiences. Suffice it to say that in this broadcast neither strayed far from the desired paths of neat and proficient music making.

Of the Ampico series as a whole it should be stated that it contributed much to the musical prestige and en-

joyment of the winter season. Its impresarios may have caused this department some slight distress on occasion by devoting the greater portion of its half hour to others than pianists and the piano. But for their generous presentations of the great and near great of the keyboard they are heartily and gratefully to be commended.

A word should be said for the general technical proficiency achieved in the broadcasts. The fidelity and cleanliness with which the piano sounds emanated from the loud speaker attest in eloquent terms to the study and pains made by both the sponsors and the station's engineers.

The Continentals (WJZ and NBC Blue Network, May 22). The NBC's grand opera quartet has brightened full many a radio Tuesday evening with its vocal peregrinations in things operatic. Aided and abetted by an orchestra of fluctuating department and under the vigilant baton of Cesare Sodero, Astrid Fjelde, Grace Leslie, Julian Oliver and Frederick Baer have united uncommon voices to make this feature the attractive one it is.

The broadcast of this date was launched by a well paced but ragged-toned performance of the overture to Rossini's *Barber of Seville*. Turning

(Continued on page 33)

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Selected Broadcasts

(Continued from page 33)

the score a few pages Julian Oliver sentimentally and unsteadily voiced Almagiva's ecstasies in the cavatina, Ecco ridente in cielo. Grace Leslie then went to the last act for Berta's aria, Il vecchiotto cerca moglie, which was opulently sung and with fine regard for its properties. Thus ended the concerting with the Barber.

Of the rest of the evening, events worthy of mention were Mr. Baer's finely delivered Il balen from Verdi's Il Trovatore; and the contralto, tenor and bass trio from Donizetti's Belisario. An artistic moment was furnished by Miss Fjelde, who sang Schubert's lovely Die Allmacht with style, interpretive intelligence and skill.

The orchestra, in addition to supplying instrumental assistance, played the ballet music from Rimsky-Korsakoff's Scheherazade and the minuet des follets from Berlioz' Damnation of Faust. Cesare Sodero was master of all he surveyed.

Victor Herbert Memorial Concert, (WEAF and NBC Red Network, May 24). The fourth anniversary of Victor Herbert's death was observed by radio in a program presented by the American Society of Authors, Composers and Publishers. Presided over by Gene Buck, who introduced former friends and associates of the composer, the memorial maintained an air of reverence and dignity compatible with the occasion and incidentally offered not a few evidences of Mr. Herbert's genius.

The notable assemblage who verbally and musically revered the composer's memory included Fritz Scheff, Nathaniel Shilkret, Major Bowes, Augustus Thomas, Roxy, Gladys Rice, Yascha Bunchuk, Waldo Mayo, Douglas Stanbury and others.

KRAUSS SHIFTS POSITIONS

Clemens Krauss, who is to conduct part of the Philadelphia Orchestra season next year has resigned his position as musical director at the State Opera in Frankfurt, Germany, to become the leading conductor at the State Opera in Vienna. This is understandable in view of the fact that both by inclination and training he belongs to the Richard Strauss circle and is considered that composer's best interpreter.



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THE TURN OF THE DIAL

Boston Symphony Orchestra "pop" concert, Alfredo Cassella, conductor, WBZ-WBZA, Saturday, June 2, at 8.10 p. m.

Works by Ravel, Debussy and Franck in chamber music program by National String Quartet, Katherine Palmer, soprano soloist, WEAF and NBC Red Network, Sunday, June 3, at 1 p. m.

String and woodwind orchestra composed of members of the New York Philharmonic and Symphony orchestras in "sixty musical minutes" period. Program includes works by Beethoven, Tchaikovsky, Gluck and Rimsky-Korsakoff. WEAF and NBC Red Network, Sunday, June 3, at 3 p. m.

Atwater Kent male quartet, WEAF and NBC Red Network, Sunday, June 3, at 9.15 p. m.

Cathedral Hour will present sacred compositions of Mozart, Schumann, Tchaikovsky and Franck. WOR and Columbia chain, Sunday, June 3, at 4 p. m.

Strauss program by United Symphony Orchestra, Howard Barlow, conductor, includes number of Johann, Sr. and Jr., Richard, Oscar, Eduard and Josef Strauss. Symphonic Hour, WOR and Columbia chain, Sunday, June 3, at 3 p. m.

French program by Green's orchestra and vocalists, General Motors Family Party, WEAF and NBC Red Network, Monday, June 4, at 8.30 p. m.

Arcadie Birkenholz, violinist, in Saint-Saëns program, Works of Great Composers period, WJZ and NBC Network, Monday, June 4, at 10 p. m.

The Continentals, Cesare Sodero, conductor, in excerpts from La Juive, Marta, Hänsel and Gretel and others, WJZ and NBC Network, Tuesday, June 5, at 10 p. m.

Josefa Chekova, soprano; Horace Britt, cellist, and Edison ensemble, Josef Bonime, director, in Czechoslovak program. New York Edison

YOST STRING QUARTET VISITS NEW CASTLE

PITTSBURGH, May 30.—The Yost String Quartet, made up of Gaylord Yost, Roy Shumaker, Carl Rosenberg and James Younger, gave a concert at New Castle, Pa., recently, as the last number of the New Castle Art Society course.

Martha A. Hanlon gave a piano recital in the theatre of fine arts, Carnegie Institute of Technology, May 20.

In the absence of Dr. Charles Heinrich in Europe, free weekly organ recitals on Saturday evenings and Sunday afternoons will be given by guest organists. John A. Bell, organist of the First Presbyterian Church, played on May 19 and 20. The weekly organ recitals of Dr. Casper P. Koch in Northside Carnegie Hall continue every Sunday afternoon.

W. E. B.

APPEAL FOR STADIUM FUND

Thirty thousand dollars is needed to meet the budget for this year's Stadium concerts, and an urgent appeal has been issued by Mrs. Charles S. Guggenheimer, chairman, and Mrs. Christian R. Holmes, chairman of the finance committee of the Stadium Concerts, Inc., 113 West Fifty-seventh Street, New York.

Music Map of the World series, WRNY, Tuesday, June 5, at 8 p. m.

Victor Herbert's The Singing Girl, Philco Hour, WJZ and NBC Blue Network, Wednesday, June 6 at 9 p. m.

Donizetti's La Favorita in tabloid form. National Grand Opera Company, Cesare Sodero, conductor, WEAF and NBC Red Network, Wednesday, June 6, at 10.30 p. m.

Postponed performance of Gilbert and Sullivan's The Mikado, in abridged form, Kolster Radio Hour, WOR and Columbia chain, Wednesday, June 6, at 10 p. m.

Allegro from quintet for clarinet and strings, works by Haydn, MacDowell and Handel to be played by Court Chamber Ensembles in At Home with the Masters period, WOR and Columbia chain, Wednesday, June 6, at 10.30 p. m.

United States Navy Band, Charles Benter, director, will play Wagner's Tannhäuser overture, Godfrey's Reminiscences of Ireland and other numbers, WJZ and NBC Blue Network, Thursday, June 7, at 7.05 p. m.

Spanish program with Marguerite Cueto, soprano, and Juan Pulido, baritone, Maxwell Hour, WJZ and NBC Blue Network, Thursday, June 7, at 9 p. m.

Junior Orchestra of Greenwich House Musical School, Enrique Caroselli, director, winner of Music Week's highest award, in program by Vivaldi, Schubert, Haydn. WGBS, Thursday, June 7, at 10 p. m.

Lenox String Quartet will play Ravel's quartet for strings and one of Haydn. Emma Noe, soprano, assisting artist. WJZ and NBC Blue Network, Friday, June 8, at 10 p. m.

Excerpts from Pagliacci, Faust, Lohengrin, Cavalleria Rusticana and Hänsel and Gretel by Slumber Music Orchestra, WJZ and NBC Blue Network, Friday, June 8, at 11 p. m.

ITO BUILDS DANCE TEMPLE

A dance temple which will have seventeen stories, with studio apartments and recreation features, in addition to two halls, one large and one of smaller dimensions, is to be built by Michio Ito and associated artists on a site fronting the East River in New York. The project is to be incorporated under the name of the Dance Guild, Inc., and it is intended to afford a home and means of expression for dancers. It is backed by a large philanthropic organization, the name of which cannot be known at present. It is planned that with Michio Ito will be associated Robert Edmond Jones, designer of stage sets; Ruben Mamoulian, Theatre Guild director, and Deems Taylor, editor of MUSICAL AMERICA.

Helen in Dresden

(Continued from page 5)

the rôle, but also sing ten additional performances in Dresden in the fall of 1928. For a third time Rethberg was obliged to decline she was under contract for the California opera season at San Francisco and Los Angeles in the fall. Replying to Rethberg, they made known their wish and the wish of Strauss, that regardless of this restriction, she should sing in the world première at Dresden. Final arrangements to this end were concluded between Mme. Rethberg and Busch at a conference in New York early in January, 1928.

We have been informed that in order to avoid any further friction resulting from the competition between Vienna and Dresden, the interested parties deputed Busch to go to Mme. Maria Jeritza in New York with the idea of getting her to sing in the performance of The Egyptian Helen, to take place later in Vienna. Baron Popper, Jeritza's husband, told Busch that his wife's singing anything but the world première was out of the question. But, on the eve of Busch's sailing for Germany, the middle of January, Baron Popper communicated with the musical director, telling him that Jeritza had changed her mind and would agree to sing the later performance.

Received Score

Mme. Rethberg received a letter in February from the Dresden Opera confirming her engagement for the world première there. With it came a score of The Egyptian Helen and the request that she allow no one to see it.

Due to Mme. Rethberg singing in concerts in the United States up to April 29 and to the necessity of her returning for Ravinia opera June 20, she is going to Europe solely for the purpose of creating this rôle. For these reasons Dresden festival dates were changed to make possible her appearance in the world première of Helen—and for the same reasons she was obliged to decline invitation to sing in ten subsequent performances of the opera.

STURANI ENGAGED AT METROPOLITAN

Giuseppe Sturani has been engaged as conductor and musical secretary at the Metropolitan Opera House, according to an announcement made by General Manager Gatti-Casazza. Mr. Sturani first came to this country in 1908 as a conductor of the Manhattan Opera Company. He was a conductor of the Chicago Opera for seven years.

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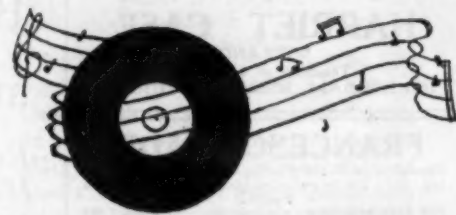
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This week I present some new orchestra discs of varying interests and merit.

Anacréon, Cherubini; Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam. Columbia. Three sides. Nos. 67420D-67421D.

Allegretto scherzando, from the eighth symphony, Beethoven; Mengelberg and Concertgebouw Orchestra. Last side, No. 67421D.

Romeo and Juliet, Queen Mab scherzo; Berlioz; Sir Hamilton Harty and the Hallé Orchestra. Columbia. No. 67422D.

Symphony in C major, Jupiter, Mozart; Albert Coates and the London Symphony Orchestra. Victor. Nos. 9201-9204. Also Impresario Overture.

Isla de los Ceibos, Fabini; Vladimir Shavitch and Symphony Orchestra. Victor. No. 9155.

Campo, Fabini; Vladimir Shavitch and Symphony Orchestra. Victor. Nos. 9156-9157.

Samson and Delilah, Bacchanale, Saint-Saëns; and Damnation of Faust, Rákóczy March, Berlioz; and Leopold Stokowski and the Philadelphia Orchestra. Victor. 6723.

Martha, Overture, Flotow; played by the Victory Symphony Orchestra. No. 35916.

Cherubini was an Italian contemporary of Mozart, whose greatest fame came after the death of the latter composer. He had a long life, and composed many fine works in the spirit of his day (1760-1842). Anacréon, ou l'amour fugitif, was first produced at the Paris Grand Opera in 1803. It was not as successful as some of his other operas. There are other overtures better known than this one; but none, I am sure, easier to hear. Deliciously tuneful and typical of the style of its period, it should prove a welcome diversion from the general run of recorded music. Mengelberg gives it a thoroughly commendable and orthodox reading; and couples it with his own concept of the allegretto scherzando from Beethoven's eighth symphony.

Ingenious Humor

Berlioz's most commendable musical ingenuity is much in evidence in the Queen Mab scherzo; and the Hallé Orchestra gives a good performance of it, one having fine clarity. Sir Hamilton leads well and displays at all times a keen appreciation for the vivacity and humor of the composition. The music certainly presents its sprightly subject, which is of Shakespearean conception, and in its *genre*, recalls the fascinating qualities of Mendelssohn's Midsummer Night Dream music.

Coates has a sense of thrilling vigor and, as I have often said, a healthy sentiment; but these qualities do not seem to commend him to the cosmic beauty and the resilient grace of Mozart. The Jupiter may be unlike its companions, which reach an early climax; and, as one writer has observed, seems to present in its first three movements the feeling of a prelude to the Olympian grandeur of that masterful last movement; but admitting this as true, there is no reason for Coates to rush things in the first movement to a point of flippancy, nor to brusqueness in the minuet. One might feel that he read such a statement, and took the matter more or less too seriously. His handling of the Andante has commendable qualities—a masculine concept—which eschew the heavy sentiment of the old fashioned idea of reading a slow movement; but even here one wishes he had been less vigorous and allowed the poetry of Mozart to speak somewhat for itself. The last movement is a *tour de force* under his superb direction, and in many ways is worth the price of the whole

set, which may sound paradoxical but is not intended to convey that impression.

Three versions of the Jupiter are now available upon discs; an almost soporific one from Sir Dan Godfrey, an orthodox one from Richard Strauss, and this one. The Godfrey set is well recorded. The Strauss' set, which presents the best all around reading, is very poorly recorded and given to excessive scratch. Personally I recommend Mr. Coates' vigor, it is much



EDUARDO FABINI, WHOSE TWO TONE-POEMS HAVE BEEN WELL-RECORDED

more healthy in the long run. Godfrey's first movement is a slow movement compared to Coates, and both remain experiments which are interesting for everyone but poor Mozart.

The Impresario overture is full of gaiety and vivacity; here Coates spins a thread which weaves a master tapestry.

Fabini Tone Poems

The two tone-poems of Fabini are likeable orchestral works. He is an Uruguayan, who studied in Brussels. His orchestration is unquestionably derived from the modern French school, and his ideas are likewise along impressionistic lines, which accounts for a misapplied term which has referred to him as an "American Debussy." His music considered in its entirety is really original in concept.

Both these works are commendable from an orchestral standpoint; but as far as thematic material, they seem almost meagre. Yet, there is a sense of long lines about his music and an instrumental opulence at times which shows a Wagnerian influence. The Isla de los Ceibos is not a marine island, but rather a grove of trees, a favorite nesting place of South American birds. There is a pastoral quality to this music and an unmistakable reference to bird-life, which would be recognizable whether one knew the composer's intended ideas or not.

Campo is an impression of the wide open spaces of the South American country. Here, the composer presents a genuine atmospheric quality. This tone-poem was founded upon gaucho songs of the South American cowboy, which perhaps accounts for its more interesting thematic material. Undoubtedly the latter work will prove less ephemeral in its interest—but at the same time I venture to say that a sensitive layman whose musical appreciation runs toward orchestral works of

instrumental opulence, will enjoy these works for a long time. Shavitch does very well with an unnamed orchestra—and commends himself to our attention as an excellent conductor.

More About Cymbals

Stokowski has such a fine sense of "theatre" that I for one, would like to hear him conduct an opera performance. It is doubtful whether anyone could give us more satisfactory renditions of these compositions. Incidentally—the recording of the Bacchanale from Samson and Dalilah contains some of the most convincing percussion that I have heard, which carries me back to an old argument. The following letter from a reviewer on a Denver newspaper explains itself.

"If I have ever written to an editor before, I have forgotten it; but I am writing now, moved thereto by your paragraph in the current MUSICAL AMERICA (May 5) about the cymbals in the Lohengrin Prelude. . . . I am fairly familiar with the Wagner scores, and for many years I have felt a deep appreciation of the genius the man showed in his use of his percussion. He never did anything more poetic—nor conservative—than the four cymbal strokes in this prelude: the two glorious outbursts, followed by the two receding touches as the prelude dies away. So I have enjoyed this paragraph as well as the preceding review to which it forms a postscript. . . . Yours truly,

LINDSAY B. LONGACRE..

Which says in fewer and better words what I said lamenting the submersion of the percussion in an otherwise fine recording.

Martha is another light overture from an orchestra which is rapidly proving itself a fine organization. It's about time we had some of the classics recorded by this "as yet unequalled" phonograph orchestra, particularly with Bourdon at the helm.

Jota de Pablo Sarasate; and Hungarian Czarda Scene No. 2, Hubay; played by Duci de Kerekjarto. Columbia. No. 5076M.

Gavotte, Méhul; and Rigaudon, Handel-Harty; played by W. H. Squire. Columbia. No. 2065M.

Spanish Dance, Granados-Casals; and Vito, Spanish Dance, Popper, Opus 54 No. 5; played by Pablo Casals. Victor. 1311.

Kerekjarto displays some excellent violin technic. Sarasate's Jota proves interesting, but I find the Hubay piece more of a showy composition than one commendable for sincerity.

Squire offers us an enjoyable 'cello record. This British artist plays with a smooth even tone, and a sensitive regard for the music. Sir Hamilton

Harty's arrangement of the Handel Rigaudon is particularly likeable.

Casals plays two Spanish dances in his own inimitable style. One would hardly question the fellow artist who termed him the "master of the bow" after hearing this disc.

NEW MANNES COURSE

Educational Classes To Be Featured

An announcement made by the David Mannes Music School in New York, tells of a new educational course, which will be added to the work next year. This is a training course for music leadership in preparatory schools; it will cover a period of two years, and is not intended to duplicate the standardized preparation accorded the supervisor in the public schools.

"The attention of Mr. and Mrs. Mannes," it is stated, "has been called, through requests from private school principals for music instructors, to the need for specially equipped musicians, able to develop in the preparatory school pupil skill in sight-reading, choral singing, and a thoroughly grounded general appreciation of music, thus making it possible for students entering college to participate intelligently in musical activities. At the present time it is seldom that a freshman can enter the college glee club, and this only when he has had specialized training outside of his school curriculum. It is the opinion of the directors and of teachers who will have charge of work in the new course, that the forward-looking masters desire to establish music more firmly in the program of their schools, instead of permitting it to remain there only as an entertainment course, or period of relaxation, or as a morale stimulus.

"In addition to those teachers at the school whose subjects are included in the course, Rosemary Lillard will hold classes for instruction in primary work, and George Newell will direct work suitable for the lower and upper forms. Miss Lillard, in charge of the Mannes School's work with little children, is director of music at the Rosemary Junior School in Greenwich. Mr. Newell, also on the Mannes School faculty, and director of the chorus, is supervisor at the Greenwich Country Day School, and musical advisor for the National Girl Scouts.

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Bowl Leaders are Announced

*Eight Will Conduct in
Hollywood Series*

LOS ANGELES, May 30.—Eight conductors and as many soloists will pass in review in the course of Hollywood Bowl's seventh season, beginning on July 10 and continuing for eight weeks.

Albert Coates of London will inaugurate the series, conducting the first eight concerts. Pedro Sanjuan, Cuban leader who conducted a program, including two of his own works, with the Los Angeles Philharmonic Orchestra last winter, will be heard on July 24, followed by Bernardino Molinari, who will lead the next three concerts. Alfredo Casella will visit Hollywood for four concerts, beginning July 31, after which Percy Grainger will take the baton for three evenings, appearing as soloist on a fourth occasion under the leadership of Pietro Cimini. Henri Verbrugghen will be introduced to the West in a series of four concerts from Aug. 14 to Aug. 18, leaving Eugene Goossens to close the series with eight programs, ending on Sept. 1.

Famous Soloists

The array of soloists is also imposing, with Mina Hager, mezzo-contralto, heading the list for July 13. Aaron Copeland, pianist and a prophet of the modernists, will have his first Western hearing on July 20; and Ernestine Schumann Heink is booked for what is announced as her last local appearance on July 27. Casella will be heard as soloist on Aug. 2; and William Gustafson, bass, on Aug. 17.

Of the four California artists chosen by the auditions board to appear with the Bowl Orchestra, Nicolas Ochi-Albi, cellist, will play on Aug. 3. Arthur Hitchcock, pianist, is to appear on Aug. 24; Rosalie Barker Frye, contralto, Aug. 31; and Harry Ben Gronsky, boy violinist, Sept. 1. A feature of the season will be the first western hearing of Grainger's imaginary ballet, The Warriors, in which the orchestra will have the assistance of six pianists, George H. Greenwood, Marshall Sumner, Ralph Dobbs, Willard MacGregor, Alexander Kosloff and Homer Simmons.

Special Night Policy

The special night policy, successfully inaugurated last season, will again prevail. Tuesday will be Symphony night; Thursday, novelty; Friday, solo, and Saturday, popular, so that patrons may choose programs to their tastes. The first hearing of the prize concert overture, for which Katherine Yarnell has offered a \$1,000 dollar prize will also be a feature of the season.

Hollywood Bowl, seating more than 20,000 persons, has always been remarkably easy of access, considering its setting, but motorists will be glad of the announcement that increased parking space has been added. There is now room for 2,500 cars within three minutes walks of the Bowl, and 1,500 more can be accommodated within easy distance.

The same moderate scale of prices of former years will prevail. Single admissions will be fifty cents, with a book for the season, containing thirty-two tickets selling for \$10. Boxes are being sold for \$75.

HAL DAVIDSON CRAIN.

MARYVILLE, Mo., May 23.—The Northwest Missouri contests were held from April 30 to May 2. Mound City won first in class A, and Edgerton won in class B, in the orchestra and band departments.

Opera "Party" Opens Drive

*Society in Los Angeles
Begins Campaign*

LOS ANGELES, May 30.—The Los Angeles Opera Association started the ball rolling in its campaign for members with an opera "party" in the Auditorium on May 14. As a result, local singers who have been heard in small parts in past seasons were selected to sing leading rôles in a performance of Cavalleria Rusticana, heard by a large assembly of invited guests. Creditable work was done by Florence Russell, in the part of Santuzza; by Neal Begley, as Turiddu; Jose Mercado, Alfio; and Lenore Ivey, Lola. Gaetano Merola conducted the performance, assisted by Pietro Cimini as director of the chorus. Several hundred persons have already joined, as a result of the drive for 5000 founder-members.

The Los Angeles Symphony Club, Ilya Bronson, conductor, gave its second and last concert of the season in the Auditorium on May 12. Composed of nearly 100 amateurs who are eager to learn the ways of a symphony orchestra and become familiar with orchestral literature, the organization evidently meets a real need in the musical life of the community and so justifies its existence. The program on this occasion was ambitious, including a Mendelssohn overture, Beethoven's first symphony and Tchaikovsky's Capriccio Italien. The aggregation responds nobly to the somewhat pedantic leadership of Mr. Bronson, leaving what is generally termed "interpretation" to abler and more experienced bodies.

Two soloists graced the concert, Alice Muma, who has a mezzo-soprano of lovely tone and possesses knowledge of style, and Simon Carfagno, a violin pupil of Christian Timmer. Mrs. Muma sang arias by Handel and Bember, and the violinist showed well-developed gifts in a Sarasate number.

A "Modern" Program

Curtis Crellin, tenor, and Nino Herschel, pianist, joined forces in a program of so-called "modern" music in the Beaux Arts Auditorium on May 15. Carefully skirting the fringe of the ultra-modernists, the musicians called on Stravinsky, Medtner, Rachmaninoff, Pizzetti and Castelnuovo-Tedesco for some of their more exotic effects, relying upon Debussy, Ravel, Duparc, Rhené-Baton, Strauss and MacDowell for more sustaining diet.

Mr. Crellin used his light tenor voice effectively, achieving artistic results in some of the more difficult and atmospheric numbers. Mr. Herschel's talent is outstanding. An infallible technic, keen sense of style and rhythm are at his command. The success of both artists was immediate.

The open season for master classes and master teachers is begun. Frantz Proschowski, under the management of Merle Armitage was announced to lead on May 26, continuing for four weeks. Louis Graveure is expected to reveal "how it was done" in a five weeks' series, beginning June 4. Sigismund Stojowski has allotted three weeks of his time in which to impart piano secrets, under the management of Dirdienne MacNamara of the Westlake School of Music; and Paolo Gallico will return to the Coast for the fifth time for piano classes, under the direction of Josephine Heintz Geritz.

HAL DAVIDSON CRAIN.

HARTFORD, CONN., May 16.—Four pupils participated in the program given by the Aab Repertoire Club. They were Mary Kirkbride, Ruth Stemm, Erma Blueham, John Erickson. Ethel Syrett Tracy accompanied.

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How Williston Fosters Art

North Dakota Town Has Enterprising Clubs

WILLISTON, N. D., May 30.—Music plays an active part in the life of Williston, a town of 4,500 situated in the extreme western part of the state.

The Thursday Musical Club was organized May, 1921, and federated in September, 1927. Its purpose is to promote the musical interests of its members and to work for the upbuilding and betterment of Williston musically. The club meets every other Thursday evening in a residence, each member taking her turn as hostess. The meetings consist of roll call first, which requires each member to respond with some musical current event, then a business meeting, followed by a program and refreshments.

A guest day program is given at the end of the year, to which all civic, literary and junior musical clubs are invited. This year the club presented a program celebrating Schubert's centennial. This organization has held various memory contests in schools, awarding prizes in the form of pictures or busts of famous composers. The club has also presented many Victrola records to the musical appreciation department of the school. Annually the club contributes to the MacDowell Foundation. In addition it has sponsored several concerts, such as one by Alma Mehus, pianist, and a lecture recital by Mrs. Edward MacDowell.

The Schubert Club

The Schubert Club, consisting of twelve mixed voices, was organized in 1925. It is comprised of professional and business men and women. The club meets once a week during the winter season and works on programs to be presented before the public free of charge. Thus far it has given three concerts, programs consisting of The Rose Maiden by Cowen, Grieg's Olav Trygvason, Hiawatha's Wedding Feast by Coleridge-Taylor, The Wedding of Nacoochee by Gillette and a group of Cadman's songs. The public gave its loyal support to all three performances.

The Choir of First Lutheran Church, made up of twenty-two women, has not only given concerts here and in other places, but has sponsored programs by Per Bolstad, Norwegian violinist; St. Olaf's Choir of Northfield, Minn., and the Luther College Band, of Decorah, Iowa. This church also has a vested choir of fifty girls ranging in age from nine to fourteen; they sing entirely a cappella and have been heard in concert. Both choirs are directed by the minister of the church.

The Junior Musical is a club of seven girls, organized in 1923. This group meets every other Saturday and makes a study of famous composers, as well as presenting musical programs. One of the piano teachers of this city serves as adviser. Dues must be paid by each member and the money is used for some gift to the public library and also for charitable purposes at Christmas time.

The Commercial Club of Williston has booked Sousa's Band, which will appear here next September.

AGNES MOE.



CLARENCE LOOMIS

LOOMIS JOINS FACULTY OF CHICAGO COLLEGE

CHICAGO, May 30.—Clarence Loomis, composer, pianist and teacher, will join the faculty of the Chicago Musical College, starting June 25. Mr. Loomis is best known for his three short operas, A Night in Avignon, Dun an Oir, and Yolanda of Cyprus. The last mentioned received the David Bispham Memorial Medal. In addition, his list of works contains a symphonic poem, The Mystic Sea, a piano concerto which has been played with orchestra by Edward Collins, and three ballets, of which The Flapper and The Quarterback was successfully presented by Ruth Page and the Bolm Ballet. As an accompanist Mr. Loomis has officiated for many prominent recitalists.

OFFERS OPERA PROGRAM

SPRINGFIELD, OHIO, May 28.—Operatic music was given by members of the Fortnightly Music Club and assisting musicians on a recent afternoon at the Christ Church Parish House. Explanatory notes were presented by Mrs. Irving Grant. Taking part were Mrs. William Mackenzie, soprano; Norma Bauer, contralto; Arlo Lutz, baritone; Frank Brady, tenor; Sara Stone, pianist; Constance Ogden, violinist. Accompanists were Esther Oelrich and Mrs. Warren Thrasher. Their program embraced music by Wagner, Verdi, Cherubina and Tchaikovsky.

A. M. T.

PLAYS FOR DOCTORS

MILTON, PA., May 30.—The Milton Symphony Orchestra, numbering fifty-five players and conducted by E. Hart Bugbee, gave the final concert of its ninth season recently in the high school auditorium. The program included the Semiramide overture, two movements from Haydn's Military symphony, the Northern Rhapsody of Hosmer, excerpts from Faust, Strauss' Blue Danube, the Andante Cantabile for strings and March Slav of Tchaikovsky. The orchestra gave a special concert in the Geisinger Memorial Hospital on April 18 for members of the medical staff and students of the nurses' training school.

Coast Centers Engage Summer Conductors

SAN FRANCISCO, May 30.—Summer symphony orchestra arrangements are complete, and seats are on sale both for the San Francisco and Hillsborough series. Guest conductors will be Albert Coates of London; Bernardino Molinari of Rome; and Ossip Gabrilowitsch. In addition, concerts will be led by Hans Leschke, Mishel Piastro, and perhaps by Ernest Bloch.

M. M. F.

SITTIG TRIO APPEARS AT SELINGSGROVE

SELINGSGROVE, PA., May 30.—The Sittig Trio gave a concert in Seibert Chapel Hall on May 1, fully sustaining its fine reputation. After the concert Margaret Sittig, violinist, was made an honorary member of Sigma Alpha Iota National Music Fraternity, under whose auspices the concert was given.

The Susquehanna University Conservatory of Music, with an enrollment of over 200 students, has been certified by the Pennsylvania State Department of Education. Recognition is thus given graduates in public school music who complete the four year baccalaureate degree course and receive the college provisional certificate.

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AMPICO RECORDS

Art Flourishes in Chattanooga

City Forges Ahead in Musical Affairs

CHATTANOOGA, TENN., May 30.—Chattanooga has grown, in twenty-five years, from a small town to a city having a population of 150,000. Its fine railroad facilities and central location are attracting new citizens continually, and musically, the city is forging ahead rapidly. The large auditorium, containing a four-manual organ, has been of material advantage in stimulating interest in musical affairs.

The MacDowell Club, the Music Circle, the M. B. Club, schools and various societies brought about a fine celebration of Music Week.

Blinn Owen gave a successful performance of H. M. S. Pinafore recently. Some of Chattanooga's leading singers took part, and a large audience manifested much pleasure in the production.

Graduation exercises held at the Cadek Conservatory of Music attracted general attention. Graduates in the piano department who showed exceptional talent were Inez Wiczorek and Helen Kurth. The latter was assisted in a performance of a Beethoven concerto by Miss Goodner at a second piano, and by a string quartet composed of Stanley Harold, Louis Slabosky, Lillian Cadek and Harold Cadek.

Ottakar Cadek, son of the Conservatory's founder, the late Joseph Cadek, is at the head of this institution; his brother Harold is acting manager. The Conservatory has a staff of twenty-two teachers, and is attended by some 600 pupils who come from five or six states. An orchestra of more than thirty players is conducted by Lester Cohn.

HOWARD L. SMITH.



THEODORE SCHROEDER, BOSTON TEACHER OF SINGING, WHO WILL HOLD A COURSE AT THE UNIVERSITY OF OREGON THIS SUMMER

BOSTON, May 30.—Theodore Schroeder, vocal instructor and coach, has accepted an invitation from the University of Oregon to hold an artists' and teachers' course for six weeks this summer. Requests were also received from concert artists and teachers of Southern California that Mr. Schroeder go to Los Angeles following his Oregon course; but desiring time for his favorite recreation, mountain climbing, he declined. Immediately following his Oregon engagement, Mr. Schroeder will visit the Canadian Rockies. His Boston activities will be resumed early in September.

W.J.P.

Militant Hymn Scored in Kansas City Meeting

KANSAS CITY, KAN., May 30.—Militant hymns were scored in the meeting of the Methodist General Conference in Greater Kansas City, recently. Chester A. Smith, a delegate from New York, led a campaign against hymns reminiscent of the "time when the churchman went forth with a sword in one hand and the Bible in the other, praising God, and at the same time drawing the blood of his fellow man for the sake of the cause."

Onward, Christian Soldiers, Soldiers of Christ, Arise, The Son of God Goes Forth to War, There is a Fountain Filled with Blood, were among the numbers he recommended to be proscribed. Mr. Smith wanted the Scriptural readings in the hymnal revised, and most of the Old Testament passages replaced with excerpts from the New Testament. He said the former pictured God as vengeful and destructive, as contrasted with the modern idea of the Deity as a loving, and forgiving Father, as Christ pictured him.

Hymn No. 423, in the Methodist Hymnal, was cited as an excellent example of the latter sort.

F. A. C.

Cuban Concerts Applauded

Orchestra, Pianist and Tenor Are Heard

HAVANA, May 23.—Flora Mora, Cuban pianist and pedagogue, founder of the Granado Conservatory and Director of the newly founded Sociedad de Profesores y Alumnos de Música, played for this institution on the afternoon of May 12 in the National Theatre.

Her program contained the Hassler Grande Gigue, Ecossaises by Beethoven, Mozart's sonata in A major, a group by Chopin, el Pelele by Enrique Granado, Miss Mora's former teacher; Rachmaninoff's Polichinelle and the Love Death by Wagner-Liszt. The concert was attended by most of the members of the Society, numbering nearly two thousand. Flowers and much applause were bestowed on Miss Mora for her fine playing.

On Sunday morning, May 13, Pedro Sanjuan and his Philharmonic Orchestra were heard in the National Theatre in a very interesting concert. The third movement of the Bolivar Symphony was played for the first time, the composer, N. Aguilar, a member of the orchestra, receiving general praise for this work. Schubert's Rosamunde overture and Bach's Polonaise and Badinerie, were also played, the latter having Guillermo Lopez as soloist. The concert closed with Sanjuan's symphonic poem Castilla, a work which has brought acclaim to its composer.

Hipólito Lazaro, Spanish tenor, gave recitals on May 13 and 18 in the Encanto Theatre before large audiences.

MENA BENITEZ.

FOX BOWS IN HARTFORD

HARTFORD, CONN., May 23.—Ethel Fox, soprano of the San Carlo Opera Company, made her first appearance in Hartford on May 7 in Unity Hall, under the auspices of the National Institute of Music. Vito Carnevali, head of the Institute, accompanied; and violin music was played by Maria Di Lorenzo, who is Mrs. Carnevali in private life.

W. E. C.

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